

THE TWELFTH HUNDRED
of
Paintings
by
Old Masters

Belonging to the
Sedelmeyer Gallery



PARIS

6, rue de la Foucheloucauld, 6

1914



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IMPORTANT NOTICE

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of the

Complete Work of Rembrandt⁽¹⁾

by

WILHELM BODE

informs the subscribers, that he will publish in the course of this year

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to that work, containing

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(1). See page 207 of this catalogue.

ILLUSTRATED
Catalogue
of the
TWELFTH SERIES
of
100 PAINTINGS
by OLD MASTERS

Of the Dutch, Flemish, Italian, French and English Schools,
being a portion of the

Sedelmeyer Gallery

containing also
a General Index of the 1500 Pictures
described in the 13 catalogues
of the Sedelmeyer Gallery
published to date

PARIS
6, rue de La Rochefoucauld, 6

—
1913

DUTCH, FLEMISH AND GERMAN
SCHOOLS

COTER (COLIN de)

(xvth century)

1. — An Apostle

He is represented standing, nearly full length, turned three-quarters to the right. He is bare-headed, and has thick curly hair; his beardless face is bathed in tears. He wears a green tunic, and over it an ample red mantle bordered with gold embroidery. He raises his left hand to his eye, and holds in his right an open book with gilt edges. At the top of a hillock behind him is a cave formed by boulders with trees growing between them. At the entrance of the cave an old man in a green tunic is seated, and beside him is St. John in a red tunic, carrying his cross.

Panel, 43 1/4 in. by 28 1/4 in.

In the R. von Kaufmann collection, Berlin, there is a pendant to this picture, a *Lamentation of Mary Magdalen*, which came from the Tabourier Sale (1898), and was in the Queen of Spain's collection.

CUYP (AELBERT)

(1620-1691)

2. — Peasant Girl milking a Cow

A peasant girl in a bluish dress, a red bodice with white sleeves, a brown apron, and a huge white straw hat, her face turned to the spectator, is milking a large red cow, turned to the right. Lying in the grass near her are a white goat, and two large metal cans. A little further, to the right, are two men, and two cows with a dog. In the background, a river with its vessels and sailing boats flows right across the landscape. The whole scene is bathed in the warm glow of late afternoon.

Signed below on the right : *A. Cuyp.*

Canvas, 37 in. by 46 3/4 in.

Engraved by W. Unger.

Exhibited at the British Gallery, London, in 1829.

— — Kunsthalle, Hamburg, in 1887, n° 28.

Described by Smith (vol. V, p. 304, no. 70), who calls it "a production of superlative quality". — Smith, vol. IX (Supplement), 1842, p. 651, no. 9. — Mentioned by Weber, F. Schlie, Woermann. — Described by C. Hofstede de Groot, *Holländische Maler*, vol. II, p. 105, no. 367. — Charles Blanc, *Le Trésor de la Curiosité*, vol. II, pp. 129 and 191.

From the collection of Sir Simon Clark, 1834.

— — Sir S. Scott, Bart. 1840.

— — Alton Towers.

— — Scarisbrick.

— — Nieuwenhuys, London.

— — Consul Weber, Hamburg.



1. — COTER (COLIN DE).



2. — CUYP (AELBERT).

COXIE (MICHEL VAN)

(1499-1592)

3. — Crucifixion. (Triptych).

Central panel : Christ, his bowed head crowned with thorns, hangs on the cross, which a fair young woman clasps in her arms. Near her St. John, looking up at the Saviour with a face full of anguish, supports the fainting Virgin; two holy women kneel and pray in attitudes of fervour and despair. On either side of Christ are the thieves, bound to their crosses, and over his head a dark cloud opens to disclose a cluster of angels. Below, a helmeted centurion with a spear in his hand, advances on horseback, pointing at the Saviour. Near him, another warrior brandishes a sword over a man already sinking to the ground. In the foreground to the right, an old man with a white beard and hair, holding a cloak, crouches down, casting a look of terror and hatred at the crucified Christ. On the ground near him lie a skull and some bones. In the background a troop of horsemen approach the city, the towers and walls of which are visible.

Wings. The donor and his wife are represented in landscapes, the former on the left, the latter on the right. The donor kneels before a prayer-desk on which are his armorial bearings. St. Paul stands behind him, leaning upon his sword. In the background, before the gates of a town overhung by a precipitous rock, the scene of the conversion of St. Paul on the road to Damascus is represented. Christ appears above in the clouds, with two angels. The donor's wife also kneels at a prayer-desk adorned with her arms. Behind her is a Pope in pontifical robes with the tiara on his head, his crozier in his hand. In the background is a scene which no doubt represents an episode in the life of this personage : a kneeling prelate, about to be beheaded. Christ appears above in the clouds.

Central Panel, 48 $\frac{3}{4}$ in. by 31 $\frac{3}{4}$ in.

Wings, 48 $\frac{3}{4}$ in. by 13 $\frac{3}{4}$ in.

From the collection of M. Jean Dollfus, Paris.



3. — COUPE (MICHELANGELO).

4. — Holy Family (Triptych)

Central Panel : The Virgin is seated in the foreground, holding on her lap the naked Infant, who stretches out his arms to Saint-Anne, seated beside them. The Virgin is dressed in a white gown under a dark brown mantle. Saint-Anne, all in red, holds out her hands to take the Infant Jesus. Behind them an old man with a long white beard, offers a fruit to the child with his right hand, resting his left hand on St. Anne's shoulder. Behind them two elderly men are standing. On the other side is St. Joseph, with white beard and hair, in a brown mantle lined with yellow, holding a gray felt hat in his right hand. In the background a chain of bare, abrupt mountains, at the foot of which is a fortified town, watered by a river, flowing under a bridge of several arches.

Left wing : A young woman holds in her arms a child scantily draped in a piece of white linen. A fair little boy seated at her feet, reads in a book bound in black. Behind this group a man with chesnut hair and beard. In the background, a castle at the foot of blue mountains with roseate reflections on their crests.

Right wing : A young woman holds on her lap a child who is taking some cherries from a dish offered to him by a little boy. Behind him is another little boy in red, and a man looking up at a little boy who is perched in a tree. In the background, rocks overgrown with plants, and in the middle of a sheet of water a castle, flanked by a bell-tower with three turrets, and connected with the land by a draw-bridge.

In the upper part of the panel is painted an arched frame in gold, formed by a conventionalised branch. Within the half circle, on a gold ground, are : a child round which a serpent is coiled, a naked warrior drawing a bow, a bearded man overcoming a lion, a centaur fighting with a man who is about to strike him with a club; and, on the right wing, a satyr, quietly playing the flute, and looking at a young dryad extended before him, clasping a child in her arms.

Signed on a stone at the Virgin's feet
in the central panel : *H. D. 1515.*

Panel. Central Panel, 47 1/2 in. by 32 1/4 in.
Each wing, 47 1/2 in. by 14 in.

From Count Orsetti's Collection, Lucca (Italy).



4. — DÜRER (HANS).

DYCK (SIR ANTHONY VAN)
(1599-1641)

5. — The Countess of Arundel

Standing, full length, life-size, turned three-quarters to the left, her eyes fixed on the spectator. There are white flowers in her frizzled hair. She wears a black dress, the sombre mass of which is relieved by a broad white collar trimmed with lace, covering her shoulders, and slightly open at the breast. Round her shoulders she wears a heavy necklace of three rows of pearls, caught up in front by a large precious stone. Her short sleeves are also trimmed with white ruffles, and a light-coloured sash is knotted round her waist. In her left hand she holds the handle of a black feather fan. Her right hand rests lightly on the arm of a heavy red velvet chair. The background is formed by a red drapery, in front of which is a round table. On the ground is a red carpet with a black and white pattern.

Canvas, 83 1/4 in. by 50 1/2 in.

Described in a letter of M. Max Rooses, who vouches for the authenticity of the picture.

From the collection of Sir Henry Bedingfield, Bart, Oxburgh.



5. — DYCK (SIR ANTHONY VAN).

DYCK (SIR ANTHONY VAN)
(1599-1641)

6. — Lady Rachel Fane.

Daughter of Francis, first Earl of Westmoreland, married Henry Bouchier, Earl of Bath, and secondly Lionel Cranfield, Earl of Middlesborough. Died 1680.

Against a background formed by a brown column and a green drapery, the radiant figure of the young sitter is brilliantly relieved. Dressed in a rich court gown of white brocaded satin, she appears standing, full-length, life-size, turned very slightly to the left, her face almost full to the spectator. Curling chestnut hair ornamented with an orange bow enframes the youthful oval of her face. Round her neck is a string of large pearls, with a pendant of rubies, terminating in a single pearl. Another necklace, of emeralds, fastened in front and at the shoulders, and a deep lace collar, adorn the very low bodice. Orange ribbons with bows are fastened round her waist, and round her puffed sleeves. Her left hand, on the wrist of which is a bracelet, hangs by her side. In her right she holds, with a dainty gesture, a rose plucked from a cluster of rosebushes and large-leaved plants beside her. Behind her is a vase ornamented with masks and containing an orange-tree, bearing a few oranges among the dark foliage.

Below, to the left, is the inscription :

*Rachel, daughter to
Francis E. of Westmoreland.*

Canvas, 83 1/2 in. by 52 in.

Described by Waagen, *Art Treasures in Great Britain*, vol. III, p. 410.

M. Max Rooses says : " It is a type of elegance and aristocratic grace ; Van Dyck never painted a more seductive portrait ".

From the collection of the Earl of Westmoreland.

— — — Hon W. Lowther, father of the Speaker of the House of Commons.



1
DYCK ANTHONY VAN
The Countess of Marlborough

DYCK (SIR ANTHONY VAN)

(1599-1641)

7. — Portrait of a Burgomaster

Standing, three-quarters length, the face almost full to the spectator, the figure turned slightly to the right. He has long curling brown hair, a small moustache, and a scanty chin-tuft. A very dark blue cloak thrown over his left shoulder and drawn across in front under his right arm is worn over a doublet of dark gray striped satin with lace cuffs. A deep lace collar covers his shoulders. Behind him is a heavy curtain of red velvet, draped to show a stormy sky and distant mountains.

To the right a column on which is painted a shield, and the inscription : *ANNO 1620*

ÆTATIS SUE 30.

Panel, 38 in. by 28 1/4 in.

Reproduced in *Klassiker der Kunst*, p. 161, where it is described as the "Portrait of a member of the de Charles' family".

From the collection of Massey Mainwaring, London.

— — Sir George Donaldson, London.

DYCK (SIR ANTHONY VAN)
(1599-1641)

8. — The little Prince

He is represented on a balcony, standing, full-length, his right leg advanced, as if he were walking away from the stone balustrade. He confronts the spectator, his head three-quarters to the right, his eyes raised a little in the same direction, as if to a person he is saluting, baring his head as he turns away. The little head with its chestnut hair rises from a white collar. He wears knee-breeches with gold buttons, a doublet of black satin with the same ornament, drawn in to his figure by a belt with a gold buckle, from which hangs a little sword, the pommel and guard of which are seen on the left side, while the sheath appears between his legs. A double gold chain is slung crosswise from shoulder to waist. In his right hand he holds a black felt plumed hat, his left rests on his hip. Behind him is a column with a little drapery.

Canvas, oval, 51 in. by 37 1/2 in.

Monsieur Pol de Mont of the Antwerp Museum thinks that this portrait represents a member of the Lómmelini family, as it belonged to them before it passed into the Cattañei collection.



6. — DYCK (SIR ANTHONY VAN).



7. — DYCK (SIR ANTHONY VAN).

FLEMISH SCHOOL

(16th CENTURY)

9. — The Nativity (Triptych)

Central panel : The Virgin, with the Infant Jesus on her lap, is seated in the ruins of a stately building, surrounded by the Magi and their followers. The Child, standing, and naked, stretches out his hands to the chased vase presented to him by the oldest of the Magi, a venerable man with a white beard and hair. At his feet lie a sceptre and a richly trimmed hat. To his left, the second king, with black hair and beard, advances, taking off his hat, and holding in his right hand a chased goblet in the shape of a heart. To the right the negro king, bearing another chased cup. Behind this group, St. Joseph stands in a humble attitude beside some men-at-arms in rich armour. To the left are two warriors, one of whom leans upon a halberd. Through an archway on the right, there is a view of an undulating landscape, in which a town with a fortress rises from a depression in the ground. From every side, men-at-arms are pressing forward to a stream, where some of their comrades are watering their horses. In the distance to the left, a landscape with a rocky peak, crowned by a fortress. A troop of armed men advance through the doorway of a ruined castle.

Left wing : In the ruins of a palace, the Virgin and St. Joseph are kneeling by the Infant, who is lying on a white sheet on the ground. Beside them are a truss of straw and a crook. On the other side, two angels are praying fervently. To the left the ox and the ass are eating under the shelter of a little thatch. Towards the background, the shepherds are seen hastening to the spot, guided by an angel who is flying through the blue air. Above the Holy Family two angels hold a scroll with the inscription : *Gloria in excelsis Deo...*

Right wing : In the Temple, under a canopy of dark velvet with a gold edging, a matron kneels at a square table, on the white cloth of which is a cage containing two pigeons. She presents the Infant Jesus to the High Priest, who is standing on the other side of the table. The Virgin advances with downcast eyes, holding a candle in her hand. Near her is St. Joseph holding two pigeons. Several men and women accompany them. Through the open door there is a view of the town with houses and towers rising in terraces.

Central Panel, 32 1/2 in. by 27 1/2 in.

Wings, 32 1/2 in. by 12 in. each.

From the collection of M. Konsero, Consul of Guatemala at Seville, Spain, whose grand-father acquired the picture from the convent of the Carmelidas, Caceres, Spain.



9. FLEMISH SCHOOL.

HALS (FRANS)
(1580-1666)

10. — Portrait of a Man

Represented full face and half-length. He has a dark complexion, a slight moustache, and chin-tuft, and wears a large plain black felt hat. A broad untrimmed white collar falls over his shoulders. He wears a black doublet with green slashings and deep lace cuffs. A cloak hangs over his left arm, and his left hand, in a white glove, is placed on his hip. In his right, which he holds slightly forward, he holds the other glove.

To the left is the inscription : *ÆT. SUÆ 29*

ANN° 1630.

Canvas, 40 in. by 30 in.

Exhibited at the Royal Academy in 1894 (no. 86) and in 1910 (no. 78).

Mentioned by Hofstede de Groot, no. 295.

— — Moes, no. 134.

From the collection of Lord Cremorne, who exchanged it with Lord Campbell or a picture by Rubens. It passed from Lord Campbell's collection, by inheritance, to that of Lord Amherst, at Montreal, Sevenoaks, England.



HALS, FRANS
Portrait of a Man

HOBBEEMA (MUSEUM)

(1638-1700)

II. — Landscape

In the shade of some large trees in full foliage is a low farm-house with a thatched roof. The shutters of a side window are open. A wooden fence separates the house from the road, at the side of which there are mounds overgrown with grass, bushes, and large withered branches. On the white road, which is scored with two deep ruts, a man in a large gray felt hat is talking to a peasant woman in a red skirt and a white cap and apron. A black dog snuffs at the soil a few steps from the couple. In the right corner, a worm-eaten tree-trunk is lying in the grass. Towards the left, a hedge runs along the road towards another thatched house among trees and bushes. A fine pale blue sky with heavy clouds.

Signed below towards the right.

Panel, 23 1/2 in. by 33 1/2 in.

Exhibited at the "Sezession" of the Exhibition of Masterpieces of the Renaissance, Munich, 1901 (no. 68).

From the collection of Consul Weber, Hamburg, 1912.

HOOCH (PIETER DE)
(1629-1677)

12. — « The Parrot »

In a room, near a window, admitting the sunlight which forms a luminous square on the wall, a young negro is letting down by means of a cord a tall cage suspended over a table covered with a crumpled cloth, an earthenware pitcher, and a half-filled glass. Through the open door of the cage, a parrot stretches out its head towards the dainty, offered it by a fair-haired young woman in a yellow bodice. Beside her stands another young woman in a red dress, with a shawl over her fair hair, and a pearl necklace round her neck, holding a tray in one hand and a bottle in the other, and looking at a gentleman, who is seated near a table, his back turned to the spectator, and holds a clay pipe in his left hand. On the wall hang a sea-piece in a black frame, and a lute.

Signed below on the left, on the cross-piece of the table.

Canvas, 26 1/2 in. by 22 1/4 in.

Mentioned by von Pflugk-Hartung, J. Schlie, Woermann, Hofstede de Groot (vol. I, p. 503, no. 111).

Dr. Hofstede de Groot suggests that this may be the picture which was sold at Amsterdam on May, 7, 1804, no. 74.

A. Meynts Sale, Amsterdam, 1823.

From the collection of Consul Weber, Hamburg, 1912.



11. — HOBBEA (MEINDERT).



12. — HOOCH (PIETER DE).

HOOCH (PIETER DE)
(1629-1677)

13. — Dutch Garden-Court

In a little garden stands a small red-brick house. In the foreground to the left, along the building, creepers rise to the roof, where they spread into a thick cluster of foliage. A little lawn with flower-beds extends from the house to a trellised partition, dividing the garden from the court properly so-called. To the right, on the lawn, stands a woman with a white handkerchief on her head, carrying a flat basket. Behind her a clump of plants. In the background, in the little court, where there is an open shed, stands a man in a black hat. On the red-tiled roof of the shed, there is a slight trellis-work fence, above which rises a large red-brick house.

Signed and dated 1661. ? (65)

Canvas, 27 1/2 in. by 23 1/4 in.

METSU (GABRIEL)
(1630-1667)

14. — Young Woman with her Page

In the middle of a rich interior, of monumental proportions and architecture, a young woman in an embroidered white satin gown, with a white scarf over her head, stands before her dressing-table, and holds a flower to her face with her right hand. She is reflected in a mirror with a richly carved frame set on the table which is covered with a red cloth. In front of the glass is a chased casket. Near the table, a little dog stands on his hind-legs upon a stool, and rests his fore-paws on his mistress' hip, as if begging for a caress. Behind the lady, a young page in an embroidered doublet, with long fair hair, brings her a ewer on a tray. An open door on the right shows a fountain and the wing of a palace. The background in the centre is formed by an immense bay, opening on a rotunda surmounted by a dome. From the ceiling with its sculptured friezes, draperies descend to the capitals of the Ionic columns.

Signed.

Panel, 19 1/2 in. by 17 in.

Exhibited at the Royal Academy, London, 1910, no. 84.

Described by Smith, vol. IV, p. 106, no. 104 ("This is a brilliant and beautiful example of the master..."); by C. Hofstede de Groot, vol. I, p. 280, no. 103.

From the collection of Van der Pot, Amsterdam.

—	—	W. Buchanan, London.
—	—	Gray, 1839.
—	—	Labouchère.
—	—	J. Harris.
—	—	Major E. H. Griffith, England.



14. METSC (GABRIEL).



13. HOOCH (PIETER M.).

OSTADE (ADRIAEN VAN)
(1610-1685)

15. — Dancing in the Barn

A numerous company of merry-making peasants are assembled in a huge barn. Through the open door the sunlight pours in, and there is a glimpse of blue sky and foliage. Close to the entrance, a couple is dancing to the strains of a bagpipe, watched by some children and peasants grouped round the musician. Others are installed opposite the door, drinking and smoking. To the left of the door, another group of eight persons, men and women, are engaged in the same manner. In the foreground on the right, the master of the place, in a large pointed felt hat, a blue doublet and brown hose, offers a crony in a brownish purple coat the glass of wine he has just poured from an earthenware pitcher. The guest accepts it deferentially, taking off his hat, in which he has stuck his clay pipe. Beside him is a woman in a red jacket, with a white head cloth, holding a little child by the hand. On a chair near them are a towel and a red earthenware basin lined with green. A little boy with a large gray felt hat on his head, stands on a stool, holding a spoon. Behind the group is a man asleep, his head resting on a table. In the background on the right four persons are playing cards. Hanging to the walls and the ceiling on every hand are domestic utensils, baskets, nets, etc.

Signed : *A. van Ostade*, 1652.
Panel, 25 in. by 22 3/4 in.

Engraved by Suyderhof.

— — Jacquemart, *Gazette des Beaux-Arts*.

Mentioned by Descamps.

— — Smith, vol. I, p. 117, no. 34.

— — Hofstede de Groot, no. 545.

From the collection of Braancamp, 1771.

— — A. de la Haute, 1821.

— — Lapeyrière, 1825.

— — Boursault, 1835.

— — Blin, Paris, 1874.

— — Prince Demidoff de San Donato, 1880

— — Yerkes, 1910.



15. — OSTADE (ADRIAEN VAN).

OSTADE (ISACK VAN)

(1621-1649)

16. — Winter-Scene

Beside a frozen stream stand a few huts on the roofs of which the snow still lingers. On the threshold of the workshops adjoining the huts, are some women, some children playing, a dog and a hen. A peasant perched on a cart passes by a wide gateway, cracking his whip. Another ascends towards the rising ground in a sleigh drawn by a horse. Behind him is a boat which has drifted against the bank. Farther on, a third peasant feeds his horse, and a fourth, in a green coat, harnesses his to a *char-à-bancs*. Behind this, at the entrance of a tent, some half-dozen persons in bright-coloured cloaks talk and drink together. On a road above is a carriage covered with a tarpaulin. All the left part of the picture from foreground to background, is occupied by the frozen sheet of water, where children with their sleighs, skaters, men in boats or sleighs drawn by horses disport themselves. Along the shore on the right rise masts with their sails; opposite, the silhouettes of windmills, and in the background a town shrouded in mist. A stormy sky hangs over the whole.

Signed : *Isack van Ostade*, on a little sleigh in the foreground.

Panel, 27 1/4 in. by 34 1/2 in.

POTTER (PAULUS)

(1625-1654)

17. — The Return of the Flock

Under a fine sky with light clouds, on the banks of a river winding between green undulations, the herd, his water-bottle slung to his cross-belt, and his crook in his hand, guides his flock of sheep, goats and cows before him into a narrow path which opens between two trees with twisted branches. A young woman is seated on one of the cows. A dog is waiting at the foot of a tree in the foreground. At the head of the flock is a sheep, which stops to drink from a brook that flows towards the river among rushes.

Signed on the right on the tree :

Paulus Potter, and dated 1650.

Panel, 15 1/2 in. by 20 1/4 in.



16. — OSTADE (ISACK VAN).



17. — POTTER (PAULUS).

18. — The Consul Fabius Maximus

This picture was formerly known as "The triumphal Entry of Scipio Africanus". In the Catalogue of the Rembrandt Exhibition at Leyden, 1906, it was called "The triumphant Roman Consul orders his father to dismount".

But the passage in the *Facta et dicta mirabilia* by Valerius Maximus (1. 2. 4), says M. Schmidt-Degener, mentions details which make evident, that Rembrandt followed this author who was much more popular in the seventeenth century than at present.

The hero is the young Consul Fabius Maximus, the son of Cunctator, Hannibal's famous adversary. His father came to meet him on horseback, and affected to disregard the custom, in obedience to which every horseman was expected to dismount on the arrival of a Consul. The young man, although full of filial respect, ordered the next lictor to enforce the law. The lictor transmitted his order and the old man obeyed at once, saying: "I did not despise thy lofty office, my son, but I desired to see if thou knowest to behave as a Consul".

In the centre of the composition the young Consul appears seated on a small white horse, like an equestrian statue. On his head is a helmet with gold and silver reflections, the crest of which is crowned with a plume of white and gray feathers. A bronze cuirass protects his breast, and a splendid mantle of gold brocade falls in graceful folds over the croup of the horse, with its yellow trappings. In his gauntleted right hand he grasps the commander's baton, which he rests upon his thigh. His grave, youthful head is slightly inclined towards a tall old man with a gray beard and hair, who is standing before him, leaning on a staff, his right hand raised in a gesture at once proud and deferential. A little to the right, below, is the horse from which he has just dismounted, and behind it, some mounted men at arms.

Behind the young Consul are groups of warriors with bronzed faces, the officers of his suite and the standard-bearers, banners, ensigns, eagles, etc. In front of the horsemen stand a man at arms, a lictor with his fasces and axe, and a tall negro.

In the back-ground, the frowning mass of a fortress stands out



REMBRANDT VAN RIJN
The Entry of the Dutch into the Breach of the Castle of Breda, 1642

against a stormy sky. To the right of the building, a crowd of horsemen pour out of a dark doorway in the wall, and winding along a terrace, the men at the head of the troop defile into the valley at the foot of the bastions.

Signed and dated to the right,
on the horse's covering : *Rembrandt 1655.*

Canvas, 71 in. by 77 in.

Exhibited at Leyden at the Rembrandt Tercentenary, 1906, no. 46.

— the Burlington Fine Arts Club, 1909.

Mentioned and described by Smith, *Catalogue Raisonné*, Supplement, p. 793, no. 3, who calls it « The triumphal Entry of a Warrior into Rome ».

Described and reproduced as a full page photogravure in the *Gazette des Beaux-Arts*, 1906, October, tome XXXVI, p. 268 *et seq.*

Mentioned by Vosmaer.

— Dutuit, p. 57.

— in the *Chronique des Arts*, November 3, 1906.

Reproduced by W. R. Valentiner, *Klassiker der Kunst*, p. 373.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*, and in C. Hofstede de Groot's *Catalogue*.

From the collection of Mr. Farrer, London, 1836.

— Lord Ashburnham, London.

— collection of Lady Ashburnham, and that of Mr. John Ashburnham, son of the preceding, Sherrnfold Park, Frant, Sussex.

The Berlin Print Room owns a sketch of the subject by Rembrandt, which we reproduce below.



REMBRANDT VAN RYN

(1606-1669)

19. — Man cutting a Pen

A powerfully built man, about sixty years old, is seated on a heavy wooden chair in a well-lighted room. He wears a thick bluish green woollen jacket with a white linen collar and a brownish purple cap, pushed back a little from his forehead and showing the silvery strands of his short, coarse hair. His robust, ruddy face is enframed in a short, almost white beard. His eyes, overshadowed by bushy eyebrows, are fixed upon a quill pen, which he holds in his left hand, applying a penknife to it with his right. Both his arms rest on the green cover of a table in front of him, on which lie a sheet of white paper, a pyramid of large books in worn pigskin bindings, parchment portfolios, and documents with heavy pendant seals. To the right, wallets with their cords are fixed upon a handle, at the end of which there is a leather ring. Against the gray wall of the background, we see a large hour-glass, and a confused pile of papers covered with writing, and apparently hanging from a cord.

Canvas, 50 1/4 in. by 42 1/2 in.

Reproduced in *Art in America*, April 1913, which contains an article by Dr. Bode on the picture (p. 109 *et seq.*).

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



19. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

20. — The Resurrection of Lazarus

In a cave hollowed in the rock, Christ stands with bare feet at the edge of the tomb of Lazarus. His face, enframed in the long hair which falls on his shoulders, wears an expression of mystical exaltation, and his out-stretched right hand is raised with an imperious gesture. He is dressed in a purplish tunic with wide sleeves, held together at the waist by a brown girdle. A mantle of the same colour is thrown over his left shoulder, covering the whole of his right side. At his feet, a spectral light falls upon Lazarus, who raises himself painfully in his stone coffin, amidst the livid whiteness of the shroud which veils his fleshless head and breast. His parted lips seem to be eagerly drinking in returning life, and his half-closed eyes hesitate to open to the light. At the foot of the tomb the dark shadow of a woman recoils with an instinctive movement of terror. On the further side is a group of persons brilliantly illuminated by the light that breaks into the cave : an old man with a long beard, another in a turban, dressed in a rich robe, and having the features of Rembrandt's father, a man with a long black beard, in a red tunic and cap, a fair young woman in a bluish green gown. They seem to be passionately intent on the scene before them, and their faces, which express a mingling of expectation and amazement, are all turned upon Lazarus as he struggles back to life. Above him in the penumbra gleam a scimitar, in a red sheath with bronze fittings, a bow, a quiver of red leather and bronze full of arrows, a turban with an aigrette and a scarf, hanging upon the wall, which is partly covered by a voluminous drapery, falling from the vaulted roof.

Panel, 37 in. by 32 in.

Engraved in line by Klauber.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.

From the collection of Winckler, Leipzig, beginning of last century.

— — Duval, Geneva (p. 34, no. 116, where its dimensions are given as " 38 inches by 32 1/2", and " 96 cent. sur 84"), sold in London, 1846.

From the collection of Comte de Morny, Paris, 1852.

— — M. Jules Beer, Paris.

(A picture of the same composition of a much smaller size was reproduced by Bode, *Complete Work of Rembrandt*, vol. I, number 45. It was by error that the pedigree of the present large picture was there attributed to the small one).



20. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN
(1606-1669)

21. — Woman with an Eastern Head-dress

Bust, life-size, turned three-quarters to the left, on a grayish-green background. The ruddy oval face, with its short-sighted brown eyes and parted lips, is enframed in thick curling chestnut hair. On her head she wears a kind of turban of a variegated material, in which orange and a brilliant metallic green predominate. A large gold clasp set with a white stone ornaments it in front. Billows of silvery lace fall over her shoulders, under a black velvet cloak bordered with fur, and opening in front over a white chemisette. Her hand, with a white cuff at the wrist, rests on a large book bound in yellow which lies open before her.

Signed on the left : *Rembrandt f. 1635.*

Panel, 25 3/4 in. by 20 1/4 in.

From the Fitz-James Gallery, England, 18th century.

From the collection of the Princess Cellamare of Naples.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



21. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

22. — Portrait of a Man holding a Stick

Bust, life-size. turned three-quarters to the left, full face, the head slightly bent. A black cap with a drooping feather and a narrow gold edge rests upon his long dark hair, which falls in curls over his shoulders. His dark eyes, under slightly knitted brows, are fixed upon the spectator. A slight moustache shades the upper lip of his resolute mouth. His dark brown cloak is open at the breast, showing a kind of white collar emerging from a light yellow doublet. In his left hand, which is raised to his breast, he holds a cane.

Canvas, 29 1/2 in. by 24 3/4 in.

Exhibited at the Royal Academy, Winter Exhibition, 1910, no. 62.

From the collection of Mr. J. Henry H. V. Lane, of King's Bromley Manor, England.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



22. - REMBRANDT VAN RYN.

REMBRANDT VAN RYN
(1606-1669)

23. — The young Samson

Three-quarters length, turned three-quarters to the left. He is seated in a massive arm-chair, his right hand laid flat upon the arm, his left hand resting on a small round table. His powerful head, enframed in long curling hair, is turned three-quarters to the left. He wears a large blue turban gleaming with gold and jewels and surmounted by an aigrette. A tunic of brocade, held together by a girdle at the waist, falls over his knees. It is fastened at the breast by a gold clasp, over a shirt of fine white cambric, cut low, and leaving the sturdy throat bare. A heavy cloak of black fur, edged with a lighter fur, falls in majestic folds from his shoulders. Behind him is a dark drapery, and the columns of a vaulted hall.

Canvas, 59 in. by 47 1/2 in.

From the collection of Colonel Hope, England.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



REMBRANDT VAN RYN
The young man in the turban

RUISDAEL (JACOB VAN)
(1628-1682)

24. — The Ruins

A wooded landscape. In the foreground, a road, starting from the right corner, runs along a plantation of high trees. Under the trees is a man in a red cap, seated, with his back to the spectator. The road turns off to the right and passes along the base of a ruined feudal castle, the crumbling walls of which are covered with a luxuriant vegetation. To the left of the road are some fallen trees and low bushes among which three goats are browsing. Below the castle is a water-course, with a rustic bridge across it. On the other side of the water rises another wall of a tower, also overgrown with greenery. Between the two ruins one sees a man walking beside a woman seated on an ass. Towards the horizon a range of wooded hills.

The figures of the picture are painted by N. Berchem.

Signed below to the right : *R.*
Canvas, 45 1/4 in. by 37 1/2 in.

RUYSDAEL (SALOMON VAN)
(about 1600-1670)

25. — Banks of the Meuse

From the foreground on the left, a strip of land traverses the landscape and disappears in the distance on the right. A group of large leafy trees stands by the waterside, and all the expanse of land is covered with verdure, through which emerge the roofs of houses, a windmill, and further off, a place with a lofty church tower. Quite to the left, a peasant on a gray horse brings his cattle to the water. A black and a brown cow are already standing in the stream. A little further, a cart with several persons in it, driven by a peasant on foot, disappears among the trees. Towards the right, a large ferry-boat, with some fifteen passengers on board and two vehicles, one covered with a tarpaulin, glides over the water in which a few ducks are disporting themselves. Further off, a sailing vessel with half a dozen fishermen on board makes for the background, towing a little boat behind her. Over the scene stretches a wide sky streaked with bands of gray, yellow, and mauve clouds, illuminated here and there by the afternoon sunshine.

Signed on the ferry-boat with monogram and dated 1664.
Canvas, 35 in. by 51 3/4 in.



24. — RUYSDAEL (JACOB VAN).



25. — RUYSDAEL (SALOMON VAN).

STEEN (JAN)

(1626-1679)

26. — Anthony and Cleopatra

On a dais covered with an oriental carpet, Anthony, dressed in a purple robe, a laurel crown on his head, is seated on a throne-like chair, near a sumptuously spread table. He turns with a gesture full of passionate fervour to Cleopatra, who is seated near him, dressed in a pale blue satin gown embroidered with gold. A scarf of light blue gauze is drawn across her bare breast. On her fair hair she wears a diadem of gold and pearls. In her left hand, the fingers of which are affectedly extended, she holds a long-stemmed glass to her lips. In her right, she holds a large pearl. On the table, which is covered with a carpet and a white cloth, is a metal dish containing a whole peacock. On one side is a tall cup full of red wine, on the other, a cut loaf. To the right of the table is seated a bearded old man in a black cap adorned with gems, and a long black robe. He holds a glass in one hand, and with the other points reprovingly at the amorous couple. Beside him a warrior in helmet and cuirass, leaning upon his shield, contemplates the scene with an expression of wrath, in which there is a mixture of curiosity, and perhaps of concupiscence. Behind him a person to whom the painter has given his own features lifts his glass with a smile of sly toleration. To the left, a dresser with a bowl of fruit. A servant, who approaches the dais, a dish in his hands, exchanges amorous glances with a serving-woman, who holds a ewer. Behind the principal group, slaves, servants, guards, women, officers, and the cook. A red drapery is looped back, showing a view of the gardens. Two lamps are lighted, and in their smoke floats a Cupid, with his bow, stretching out his hand over Anthony and Cleopatra.

In the foreground are a large ewer, a dish containing half a melon and a slice of the fruit, some grapes, a horn-handled knife, a bronze vase and, a little further off, a small dog.

Signed : *J. Steen.*

Canvas, 44 1/2 in. by 75 in.

Mentioned by Hofstede de Groot, no. 86 b.

From the collection of Lord Ribblesdale, London.



26. — STERN (JAN).

TENIERS (DAVID), THE YOUNGER
(1610-1690)

27. — Kermesse

On one side, the village and a crowd of roysterers, male and female, merrymaking; on the other, the castle, and a group of persons of distinction, of irreproachable propriety. All the right side is occupied by the houses of well-to-do peasants, their thatched roofs overhung by trees. From an open window a young woman with her elbows on the sill, looks out at the animated crowd swarming in the market-place, in the centre of which is a tree. Grown men and young lads, with buxom wenches in white caps and red, yellow, or green jackets, are seated on casks, tubs, boxes and improvised benches at tables loaded with food. The earthenware pitchers which are seen on the ground, on stools, and in the hands of the men appear to have circulated freely, for the animation is at its height. The merry-makers laugh, and gesticulate, the young folks romp, and a group of dancers circles round a piper who is perched on a cask. A young man in a cap is urging a young woman seated at the first table to join the dance. In the foreground a man in his shirt sleeves and a white cap, holding a clay pipe in one hand and a pitcher in the other, advances towards the dancers. A little further off, under the tree, withdrawing from the tumult, is a quiet group, consisting of an old couple, a young woman with her baby, and a boy playing with a little girl on a tub turned upside down.

To the left, a gentleman in a lilac coat with red ribbons and a lace jabot, a sword at his side, offers his left hand to a lady in a green silk bodice and brown skirt. Near them are three young ladies of quality, one of them holding a little dog in her arms; they are attended by a page in a mauve coat with a black hound. Behind the group, an old woman leaning on a stick, holds out her hand for alms. Quite to the left is a mansion with turrets, flanked by groups of trees. In the background a village dominated by a church spire emerges from the woodland. Over this lively scene stretches a blue sky, the clouds on which catch the rays of the setting sun.

Signed below on the left.

Canvas, 46 in. by 69 1/2 in.



27. TENIERS (DAVID), THE YOUNGER.

VOS (CORNELIS DE)
(1585-1651)

28. — Portrait of a Lady with her Child.

Life-size, nearly three-quarters length, seated in an arm-chair with a red back, turned three-quarters to the left, her eyes fixed on the spectator. Her hair is dressed flat, and bound by a diadem of pearls and gems. Two pearls hang from her ear. A huge gauffered ruff enframes her face, and lace cuffs are turned back from her wrists, on which she wears gold bracelets. She is dressed in a gown of black satin brocade with a stomacher of gold brocade. With her left hand she clasps her little daughter, whose hand she holds in her right, and who wears a white cap and a satin frock with a white ground. A red drapery, drawn back on a pilaster, shows a landscape with a stormy sky.

Panel, 43 1/2 in. by 34 in.

From the collection of Massey Mainwaring, London.
— — — Sir George Donaldson, London.



28. — Vos (CORNELIS DE).

ITALIAN AND SPANISH SCHOOLS

FRA ANGELICO (GIOVANNI DA FIESOLE, CALLED)
(1387-1455)

29. — The Annunciation. (Diptych)

In the left panel, on a gold ground, the archangel, turned in profile to the right, raises his left arm and forefinger, at the same time advancing his right hand a little. His gentle head with its bright fair hair is surrounded by a halo of chased gold. His large wings, graved in the metal, are also of gold, with iridescent reflections. He wears a pale red tunic, bordered at the neck with a gold band covered with chased motives and characters which are repeated on the trimming of the sleeves and the band which passes over the breast and arms.

On the right panel, also on a gold ground, the Virgin, turned three-quarters to the left, in an attitude of humility. Her fair curling hair is bound with a black ribbon and surrounded by a halo of chased gold. At her neck and wrists are bands, also of chased gold. She wears a red tunic under a blue mantle lined with yellow. Her hands are crossed on her breast; in the left hand she holds a book bound in red, in which she is keeping the place with her forefinger.

Panel. Size of each panel, 12 in. by 10 in.

From the Hamilton Palace Collection, 1882.



29. — FRA ANGELO (GIOVANNI DA FUSO), CANTO

BELLINI (GIOVANNI)
(1430-1516)

30. — The Virgin and Child with a Donor

The Virgin is represented half-length, in front of an olive drapery, facing the spectator. Her head is covered with a white veil. Over her red dress she wears a dark blue mantle with a narrow gold border. The Infant Jesus, a fair boy with reddish hair in a white shirt, is seated on the Virgin's right hand. Behind them, a young, beardless man, with long thick red hair, stands with clasped hands. In front is a ledge of brownish red wood, in the centre of which is inscribed in black letters on a gold cartel : JOANNES BELLINVS.

Painted about 1490.

Panel. 36 in. by 28 in.

The picture was formerly in a church at Venice.

Exhibited at Düsseldorf, Civic Museum, 1912.

It was the subject of an article by D. von Hadeln in the *Zeitschrift für bildende Kunst* (N. F. XXIII, pp. 289 *et seq.*), where it was also reproduced in a full page photogravure.

From the collection of Dino Barozzi, Venice.

— — A. Sanderson, Edinburgh.

— — M. Marczell von Nemes, Budapest.

BORDONE (PARIS)
(1500-1570)

31. — Autumn

To the right, Diana, seen from behind, with green leaves in her fair hair, turns her head three-quarters to the left, looking towards the spectator. She wears a tunic of shot brown velvet, held at the waist by a red girdle, and leaving her neck and arms bare. A quiver full of arrows is slung to her baldrick. With her raised right hand she holds on to the branch of a tree. Her left hand, grasping her bow, is behind her back. In front of her a faun, in a light violet tunic, with vine-leaves in his hair, and a string of snared thrushes round his neck, lays his left hand on her shoulder and offers her a bunch of grapes with his right. Beside her a winged Cupid holds out a tray which Flora, on whom his eyes are fixed, is filling with crimson blossoms which she gathers from a rose-bush beside her. She is fair, and her breast and arms are bare. A silky lilac robe falls about her and is held together by a violet girdle. A purple mantle is thrown over her knees. In the background fields, woods, and hills under a sky with clouds illuminated by the setting sun.

Canvas, 42 in. by 63 in.

From the collection of Councillor Paul Delaroff, Petersburg.



31. — BORDONE (PARIS).



30. — BELLINI (GIOVANNI).

BRONZINO (AGNOLO DI COSIMO, CALLED)
(about 1502-1572)

32. — Portrait of a Young Girl

Bust, three-quarters to the left, her eyes turned to the spectator. Her frizzled chestnut hair is entwined with a gold chain; a chain of the same kind is round her neck, and a third hangs over her shoulders. She wears a red bodice trimmed with black velvet, and filled in to the throat with a lace chemisette. The opening of the bodice is also bordered with lace, and the puffed epaulettes are ornamented with little green bows. Her right hand, on the little finger of which she wears a ruby ring, is raised towards her breast, holding a white handkerchief trimmed with lace. Green background.

Panel, 21 3/4 in. by 17 in.

CALIARI (PAOLO), CALLED VERONESE
(1528-1588)

33. — Portrait of Count Joseph da Porta of Vicenza with his Son

Standing, full-length, life-size, turned slightly to the right, the face to the front, the eyes fixed on the spectator. His eyes, hair, and beard are black. He wears an iron-gray cloak edged with tawny fur, and a wide stole of the same fur covers his chest and shoulders. With his gloved left hand he holds the other glove, draws his cloak together, and clasps the gold pommel of his sword. His right hand is laid on the shoulder of his son, pressing the boy to him. The child wears a blue cloak edged with gold and lined with ermine; he holds in one hand a thin gold chain which is wound several times round his neck, and lays the other hand on his father's arm. At his left side a little sword with a gold guard hangs from his belt.

Canvas, 83 in. by 52 in.

From the Da Porte Palace at Vicenza.

There is a drawing for this picture in the Louvre; it is reproduced in *Veronese*, (Knackfuss' series of *Kunstlermonographien*), p. 5.



53. — CALLARI (PAOLO), CALLED VERONESE.



52. — BRONZINO (AGNOLO DI COSMO, CALLED).

CALIARI (PAOLO), CALLED VERONESE

(1528-1588)

34 — The Virgin and Child with SS. Catherine of Alexandria and Lucy

The Virgin, in a red gown and blue mantle, her fair hair covered with a veil, is seated against a column draped with a green curtain, behind which the branches of a tree appear. She holds on her lap the chubby fair-haired Infant. St. Catherine kneels before them, with her eyes fixed on the Saviour, holding a palm-branch in her right hand. She wears a rich mauve dress and a mantle of gold brocade. Near her is the fragment of a wheel surrounded by an iron band armed with two sharp spikes. Between the Virgin and St. Catherine, St. Lucy bends her head towards the Child. In her left hand she holds a plate, and in her right a palm-branch.

Canvas, 45 3/4 in. by 35 in.

Mentioned by Charles Blanc, *Histoire des Peintres, École Italienne*, p. 22, and in Siret's *Dictionnaire des Peintres*, vol. 1, p. 165.

From the collection of Marquis de Las Marismas, 1839.

— — — — — Vicomte Aguado, March, 1843.

Aguado Sale, 1883 (Cat., pp. VIII, 15, 16).

CALIARI (PAOLO), CALLED VERONESE

(1528-1588)

35. — The City of Venice adoring the Virgin and Child

The Virgin, dressed in a red tunic and a bluish green mantle, and wearing a sort of small white cap on her golden-brown hair, holds the almost naked Child, who lies in his swaddling bands on her lap. At her feet kneels a young woman, symbolising the city of Venice, her right hand holding a lion. She wears a dress of white satin embroidered with gold, and a mantle of gold brocade which she draws round her in front; the low bodice is adorned with uncut gems of various colours; over her bare shoulders hangs a string of pearls, and pearls are intertwined in her fair hair, on which she wears the red cap of the Doges. In the sky flutters a little angel, who holds a gold crown over the kneeling woman.

Canvas, 30 1/4 in. by 53 1/2 in.

Exhibited at Burlington House, 1885.

— — — the Municipal Art Gallery, Leeds, Loan Collection, 1889.

— — — New Gallery, London. Winter Exhibition 1897-1898.

— — — Civic Museum, Dusseldorf, 1912.

From the collection of the Earl of Wicklow.

— — — Lady Milford, London.

— — — M. Marzell von Nemes, Budapest.



34. — CALIARI (PAOLO), CALLED VERONESE.



35. — CALIARI (PAOLO), CALLED VERONESE.

COSIMO (PIERO DI)

(1462-1521)

36. — St. John

A young man, whose beardless face is enframed in long curling brown hair, dressed in a blue tunic adorned with metal ornaments and finished at the sleeves by a band of green. A red mantle, the folds of which he gathers together with his left hand, is thrown over his shoulder. His right hand is raised in benediction. He is represented in a simulated frame, on the lower edge of which stands a gold goblet set with uncut stones, and on the upper part of which a serpent is entwined.

Panel, 33 in. by 23 1/2 in.

The pendant, representing St. Mary Magdalen, is in the Galleria Nazionale in Rome.

Mr. Bernard Berenson writes: « I think there can be no doubt that it is by Piero di Cosimo. I believe further that it is one of the sanest, most monumental, and least freakish works of that fascinating but wayward genius. »

CREDI (LORENZO DI)

(1459-1537)

37. — The Holy Family with St. John

The Virgin, wrapped in a large blue mantle lined with yellow and wearing a brown dress, and a grayish blue shawl on her chestnut hair, kneels, her hands clasped, her eyes bent on the Child, who lies naked on a red drapery spread upon the grass. To their left, the little St. John, scantily draped in a transparent scarf, kneels, holding his cross in his left hand. Behind the Virgin St. Joseph, in a red tunic under a green blouse, sits, leaning upon his staff. The figures are grouped under a portico, two columns of which are visible. In the middle distance is a garden, bounded on two sides by rocks. Beyond, a river flows by a town and some islands, faintly outlined in the bluish distance.

Panel, circular. 37 in. in diameter.

From the Durazzo collection, Genoa.



36. — COSIMO (PIERO DI).



37. — CREDI (LORENZO DI).

FABRIANO (GENTILE DA)

(1370-1427)

38. — The Adoration of the Magi

In the foreground the Virgin, in a red robe and blue mantle, is seated on a stone bench, with the Infant Jesus on her lap. The Child is only partly draped in a piece of white linen embroidered with gold, and his right hand is raised in benediction. The oldest of the kings, kneeling before him, takes his foot in his hand and kisses it. He has a long white beard and white hair, and wears a rich cloth of gold mantle with gold ornaments in relief. On his left, the second king, a black-haired man with a dark complexion, holds a piece of gold plate with his right hand, and removes his crown with his left. He wears a red mantle, embroidered with gold. Standing to the right is a youth, wearing a crown upon his fair hair. He is dressed in a pale blue tunic, richly trimmed, lilac trunk-hose, and red shoes. A dagger with a gilded handle hangs from his belt. He presents his offering to the Virgin, who already holds a piece of gold plate in her hand. All these six persons have golden haloes round their heads. To the left, behind them, under an open shed, are an ox and an ass. Over the roof shines the star. Behind the stable, a bush laden with fruit and an unfinished building. To the right of the group is the retinue of the kings, nobles on richly caparisoned horses, and humbler folks on foot. In the background a town stands out upon the golden horizon. Through the open door of a wall in the centre defiles a brilliant cavalcade, the Magi and their suite.

Panel, 70 in. by 53 in.

Exhibited in Paris at the Exhibition of pictures, statues and artistic objects held for the benefit of the Orphans of Alsace-Lorraine, Salle des Etats, Louvre, 1885.

Mentioned in the *Chronique des Arts* (June 13, 1885, p. 182), in an article signed P. L. (probably Paul Lefort).

From the collection of Sir William Neville Abdy, Bart., London.



38. — FABRIANO (GENTILE DA).

FILIPEPI (SANDRO), CALLED BOTTICELLI
(1446-1510)

39. — The Nativity (A FRESCO)

In a shelter formed by three gray, crumbling walls and a thatched penthouse roof supported by four roughly hewn tree trunks, the fair Infant, surrounded by golden rays, lies on swaddling-clothes spread on some trusses of straw piled against a rough manger formed of interwoven branches, behind which stand the ox and the ass. The Infant Jesus holds up his left hand, and looks at the Virgin. She is kneeling, dressed in a light blue mantle lined with green and bordered with gold, facing St. Joseph, who, clothed in a blue tunic and a yellowish brown mantle, stands leaning on his staff, and bending his white head towards the Child. Between them the little St. John, in a tunic of coarse stuff, his cross between his arms, presses eagerly towards the Saviour, his hands clasped, and his knees bent. Above the group three angels in red and white, holding a lily in one hand and a book in the other, sing praises, their wings outspread and their bare feet resting upon little white clouds. To the left, two youths are about to enter the shed. In the background a grove of trees, and a hilly landscape with a few houses, and some minute figures. To the right a rocky defile through which the cavalcade of the Magi advances, while in a meadow to the left, shepherds, reposing by their flocks, are awakened by the summons of the angel who flies above them.

Fresco, rounded at the top, painted on a wall, 60 in. by 52 in.

Painted when the artist was still under the influence of Filippo Lippi.

Exhibited in the Louvre, Paris, at the Exhibition on behalf of the Orphans of Alsace-Lorraine, 1885, no. 312.

Exhibited at Budapest, in the Museum of Fine Arts, 1912.

— — Düsseldorf, Civic Museum, 1912.

Mentioned and reproduced in *L'Art et les Artistes*, 1913, XVI, p. 251, no. 96.

Reproduced as a full page print in *Westermanns Monatshefte*, December 1912, p. 540.

From the collection of Sir William Neville Abdy, Bart., London.

— — M. Marzell von Nemes, Budapest.



39. — FILIPEPI (SANDRO), CALLED BOTTICELLI.

GIHRLANDAJO (DOMENICO DEL)
(1449-1494)

40. — The Annunciation

(Two panels in one frame)

The right panel represents a monumental building, in the paved court of which the Virgin is kneeling before a prayer-desk; on it lies a gilt-edged book. She wears a red tunic, under a blue mantle, and on her hair a white gauze veil. Her eyes and hands are uplifted.

The left panel shows the Angel, one knee on the ground, his right hand raised towards the Virgin, his left holding a lily. He has fair curls, and is dressed in a white chlamys with a gold-embroidered green border, and a yellow mantle, also embroidered with gold. His large wings are green with golden reflections. The architecture is the same as in the right panel, save that the red of the building is rather darker, and that in the background, a vaulted passage shows a view beyond of a garden and a distant mountain.

Panel, 50 in. by 27 1/4, each panel.

From the collection of Sir William Neville Abdy, Bart., London.



40. — GHERLANDAJO (DOMENICO DEL).

GHIRLANDAJO (RIDOLFO DEL)
(1483-1561)

41. — Virgin and Child with St. John.

In the centre of the composition, the Virgin is seated on a little grassy knoll, dressed in a red gown under a black mantle. On her chestnut hair is laid a lilac shawl. On her lap she holds the naked Child, who has seized the little cross of the kneeling St. John with his left hand, while he blesses him with his right. At the Virgin's feet is a scroll with the inscription: *Ecce Agnus*. To the left a wall of rock, a mill by a stream, groups of trees and, on the horizon, blue mountains. On the right, on a piece of rising ground, a man is making his way to a stable occupied by an ox and an ass. Below, a child and an angel who have just crossed a bridge over the stream, preceded by a little dog. Behind a group of trees rises a town with walls and towers. Beyond the town, a hill planted with trees.

A *tondo* (round panel). Diameter, 48 in.

From the collection of Sir William Neville Abdy, Bart., London.



41. — GHIRLANDAJO (RIDOLFO DEL).

GOYA Y LUCIENTES (FRANCISCO)
(1746-1828)

42. — Portrait of Don Felix Colón de Larriategui

Turned three-quarters to the left, the face almost full to the spectator, he is seated at his bureau, seen three-quarters length. Long gray hair enframes his clean-shaven face, his lips are parted, his eyes fixed on the spectator. On his black tunic with its wide border and facings of silver, the cross of Santiago is embroidered in red, and he also wears the medal of the order on a red ribbon. Across his waist-coat of silver cloth with a red border a portion of a red scarf is visible. His closed left hand rests on his hip, his right, holding a quill-pen, is laid on the bureau. An open book on the table bears the inscription: « *Juǵados Militares de España por D. Felix Colón de Larriategui. Tomo V.* » The other volumes of the work are arranged on the table. A red ribbon tied round a bundle of papers holds a ticket inscribed: *Año 1794.*

Canvas, 43 1/4 in. by 33 1/2 in.

Mentioned by Charles Yriarte in *Goya*, p. 145; Paul Lafond, Albert F. Calvert, Zapater, *Apuntes*, p. 39; Valerian de Loga, p. 90 and 193, and reproduced in Dr. Kurt Bertels' monograph, pp. 12 and 16.

Formerly the property of the family of the Conde de Robres, Saragossa.
From the collection of M. Ricardo Traumann, Madrid.

GOYA Y LUCIENTES (FRANCISCO)
(1746-1828)

43. — Portrait of Don Diego de Colón (of the family of Christopher Columbus)

Turned three-quarters to the left, the face full to the spectator, on whom the eyes are fixed. The gentleman is seated at a bureau on which he rests his right arm. He wears a black coat and a white waistcoat; a white cravat is tied round his high collar. His olive breeches are fastened with a bow at the knee; his stockings are white, and his low shoes are ornamented with silver buckles. On the bureau, which is covered with a green cloth, are books and an ink-stand with pens. In his right hand he holds an envelope addressed: *Al Señor Don Diego Colón.*

Painted probably about 1820.

Canvas, 61 in. by 40 1/2 in.

This picture remained in the possession of the Colón y Sarria family until 1908, at which date, by the will of Doña Maria Victoria Montalvo, widow of Don Diego Colón of Toledo, it became the property of Don Esteban Ruiz Mantilla.

A little book contains a declaration of the genuineness of the picture by Don Aureliano de Beruete, a genealogical tree showing the degree of Don Diego de Colón's relationship to Columbus, and some official documents.



43. — GOYA Y LUCIENTES (FRANCISCO).



42. — GOYA Y LUCIENTES (FRANCISCO).

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

44. — Portrait of Gasparini.

Decorator at the spanish court

He is seated in a reddish-brown arm-chair turned three-quarters to the left, looking at the spectator. His round, rosy face is enframed in long gray hair; his lips are parted. He wears a dark blue coat edged with gold, the high collar also edged with gold, the facings of red. A white cravat is tied round the neck and falls on the gold embroidered red waistcoat. He holds in both hands a sheet of paper covered with decorative motives.

Painted in 1795.

Canvas, 41 1/2 in. by 31 1/2 in.

Mentioned in *Goya*, by Paul Lafond, p. 141, no. 244, without the name of the sitter: by V. von Loga, *Goya*, no. 222; by R. Oertel, *Goya*, no. 57 (erroneously as a portrait of the Count de Tepas); and in the Catalogue of the Goya Exhibition, Madrid, 1900, no. 100.

Exhibited at Dusseldorf, Civic Museum, 1912.

From the collection of D. Manuel Soler y Alarcon, Madrid.

— — M. Marzell von Nemes, Budapest.

GUARDI (FRANCESCO)

(1712-1793)

45. — The Dogana. Venice

In the foreground on the left several boats, large and small, lie close to the landing-stage, where many persons are walking; a low building with crenellated walls rises from it, the entrance formed by a peristyle consisting of four columns. These support a balcony, behind which is a kind of tower crowned by a globe borne by two human figures and surmounted by a statue. Further off is a church with an immense dome, behind which another dome and belfries appear. The water is dotted all over with boats with red and yellow sails, and gondolas propelled by gondoliers in red caps.

Signed *F. G.* on the boat
in the corner to the right.

Canvas, 33 1/2 in. by 44 1/2 in.



44. — GOYA Y LACUNTES (FRANCISCO).



45. — GUARDI (FRANCESCO).

MANTEGNA (ANDREA)

(1431-1506)

46. — Salvator Mundi

On the ledge of a marble balustrade, the naked Child Jesus stands facing the spectator, his eyes raised a little. His light brown hair is surrounded by a halo. He holds the cross in his right hand and the globe in his left. Behind, somewhat in shadow, is St. John, who points to the Saviour with his right hand, and holds in his left a scroll, which is twisted round his left leg, and bears the inscription, legible in fragments: *Ecce Agnus Dei qui tollit peccata mundi*. To the right is the profile of the Virgin, an aureole round her head, on which she wears a bluish green shawl embroidered in gold; the ends fall on her pink gown. She is looking down at some sewing in her hands. St. Anne, her head covered with a red shawl, looks at her.

Canvas, 29 in. by 17 1/2 in.

Alsace-Lorraine Exhibition at the Louvre, 1885 (no. 326).

From the Couvreur Collection, 1875.

MELZI (FRANCESCO)

(1491-1567)

47. — Holy Family

The Virgin, in a red gown and green mantle, holds the Child on her lap. He is naked, and has curly red hair. He holds out both hands for a fruit which St. Joseph, in a red tunic and green mantle, smilingly presents to him. The group is relieved against a background formed by a mass of leaves and flowers.

Panel, 37 1/2 in. by 28 1/4 in.

Lent by Mr. Humphry Ward to the Royal Academy Exhibition, London, 1910.



47. — MELZI (FRANCESCO).



46. — MANTEGNA (ANDREA).

MORONI (GIOVANNI BATTISTA)
(1525-1578)

48. — Portrait of a Gentleman

Life-size, turned three-quarters to the left, the face almost full to the front, the gray eyes fixed on the spectator. His brown hair is brushed flat, and his beard is trimmed to a point. He has a weather-beaten complexion, a bony face, and a pronounced hook-nose, and is dressed in an iron-gray doublet edged with gold, with puffed and slashed sleeves. A cravat of gray fur is fastened round his neck. He holds his felt hat in his right hand, his left is placed on his hip.

Canvas, 34 in. by 25 1/2 in.

From Prince Eristorff's Collection, Russia.

PALMA (GIACOMO), THE ELDER
(1480-1528)

49. — Holy Family

The Virgin, in a red dress, beneath which her bare sandalled foot appears, a blue mantle lined with brown thrown across her knees, and a white head-cloth, which falls over her bare neck and shoulders, on her fair hair, holds on her lap the fair-haired naked Babe, who clasps his Mother with his little arms. Near them St. Joseph, with white hair and beard, in a grayish blue tunic and brown mantle, kneels, his right hand on his staff, and looks devoutly at the Child. Behind the group is a stone building. To the right are some trees, and in the corner, a tuft of grass with two yellow flowers. To the left, a wooded landscape with a hill crowned by a round tower, and in the distance a blue mountain.

Panel, 28 1/2 in. by 36 1/2 in.

From Prince Borghese's Collection.



48. MORONI (G. B.).



49. PALMA (GIACOMO). THE ELDER.

PIOMBO (SEBASTIANO LUCIANI), CALLED SEBASTIANO DEL
(about 1485-1547)

50. — Portrait of Francesco degli Albizzi,

an intimate friend of Machiavelli, and a person who played an important part in the Florentine Republic.

Seated in an arm-chair, in front of a heavy drapery edged with a fringe, three-quarters length, turned slightly to the left, the face almost full to the front, the black eyes fixed on the spectator; the curly hair and the beard are black. He wears a rich dress of dark brocaded velvet with a wide fur stole which covers his shoulders and comes down to his knees. His arms rest on the arms of the chair, and in his left hand, on the forefinger of which he wears a ring set with a precious stone, he holds his gloves.

Panel, 50 in. by 37 in.

Painted in Rome.

Exhibited at the Royal Academy, London, in 1877.

Mentioned by Giorgio Vasari, vol. V, p. 575; by Dr Waagen in the Supplement to *Art Treasures of Great Britain*.

From the collection of the Rev^d. Sanford, who bought it at Florence in 1835 from the Albizzi family.

—	—	Lord Methuen, London, 1890.
—	—	Sir George Donaldson, London.

ROBUSTI (JACOPO), CALLED TINTORETTO
(1518-1594)

51. — Ecce Homo

On a raised platform with several steps, Christ, stripped of his garments, a white linen cloth drawn round his loins, his hands bound with a staff between them, a red cloak hanging over his right arm, stands between Pilate and the High Priest. Pilate, an old man with white hair and beard, wearing blue hose and an orange tunic under a red mantle, lays his right hand on his heart. The High Priest, in a crimson mantle and blue robe, worn over a green tunic, points out Jesus to the variegated crowd surging round the steps, and gazing up at him. Women, old men, soldiers, and a man on a white horse are seen in the foreground; a banner and spears rise against the blue sky seen through the arch of a portico. A man in a green tunic with violet reflections, and a red cloak, harangues the crowd. Another, in a round helmet, green hose and a striped blue and white tunic, is kneeling on the steps by a dog. To the right, an old man with a youth.

Canvas, 41 1/4 in. by 53 in.



50. — PROMIO (SEBASTIANO DEL.).



51. — ROBUSTI (J.), CALLED TINTORETTO.

ROBUSTI (JACOPO), CALLED TINTORETTO
(1518-1594)

52. — Portrait of a Man

Three-quarters length, turned three-quarters to the left, the face nearly full to the front, the eyes looking towards the spectator. He has short black hair and a brown beard. He wears a rich doublet of red velvet with a black pattern, and a stole of brown fur, the ends of which come down to his legs; round his neck, a white linen collar. His left arm and hand rest on the arm of the chair in which he is seated, his right hand is laid on a round table near the window; two small violet bags lie on the table, which is covered with a red cloth. Through the window is seen a very varied landscape, with trees, a stream, and in the distance a town dominated by a rocky peak. Beyond on the side of a mountain is a town surrounded by a wall which winds in zig-zags to a fortress on the crest.

Canvas. 41 in. by 33 in.



52. — ROBUSTI (JACOPO), CALLED TINTORETTO.

THEOTOKOPOULI (DOMENICO), CALLED EL GRECO
(1548-1614)

53. — Holy family

The Virgin is seated, turned nearly full face to the spectator, her eyes slightly downcast. A light white mantilla drawn over her reddish brown hair, falls over her shoulder on the right, and partly veils the breast she offers to the Infant Jesus. She is dressed in a red tunic and a bluish green mantle. The Child, lying almost naked on his Mother's lap, is partly covered by a piece of yellow stuff, and holds in his hand the drapery that the Virgin has drawn over her breast. To the left St. Anne, her head swathed in a white veil, and wearing a brownish red mantle, leans over the Child, and lays her hand gently on his head. On the other side St. Joseph, a man with a weather-beaten face, and brown hair and beard, dressed in a full yellow mantle, looks at the Child, taking its foot in his left hand.

Canvas, 53 3/4 in. by 40 1/2 in.

Painted about 1604, this picture dates from about the same period as the *Holy Family with St. John* of the Prado Museum, and the *Holy Family* of the Madrazo Collection, at the Spanish Society of America, New York.

Exhibited at Düsseldorf, Civic Museum, 1912.

From the collection of M. P. Tronchet, Paris.

— — M. Marczell von Nemes, Budapest.



53. — THEOTOKOPOULI (D.), CALLED EL GRECO.

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

54. — The Triumph of Amphitrite

Ariadne, stretched out languorously on a purplish crimson drapery in a conch-shell, supports herself on her left arm, while with her right hand she points out the way to the Tritons who bestride the sea-horses harnessed to her car. The pearly brilliance of her flesh is unveiled by any draperies. A bracelet of cameos and pearls encircles her right upper-arm; sea-weeds interwoven with coral, marine-plants, and a string of pearls are laid across her thighs like a scarf. Her hair is also interwoven with pearls, coral, and red and blue ribbons. Behind her, a large white sail, one end of which she holds in her left hand, swells in the wind, and two Cupids with uplifted arms dance for joy in the sunshine.

At the back of the shell, two other Cupids, one of which holds a branch of coral, bend forward to look at a Nereïd clinging to the car, and a robust Triton, who swims after it. Beside these, a fair and chubby winged Cupid, riding on a dolphin, holds the reins intently, careless of his surroundings.

On either side of the shell, the bronzed naked bust of a Nereïd with flowing black tresses emerges from the water. The Nereïd on the right is draped in an iridescent scarf of red and gold held in place by a Cupid.

The two sea-horses seem from the action of their scaly legs to be galloping through the green waters; one is bestridden by a young Triton and a Cupid with pale-green wings, perched on the barbed neck of the beast, and brandishing a branch of coral; the other by an old Triton with shaggy hair and a white beard, crowned with seaweed, who holds in his right hand the reins of his fiery steed, and in



TIEPOLO GIOVANNI-BATTISTA
The Triumph of Amphitrion

his left, the traces of Amphitrite's car. His horse is caparisoned with a reddish brown drapery, and its neck is encircled with a chaplet of sea-weed, shells, and coral. Behind him, a Triton, emerging from the water, blows frantically into a conch. The equipage is preceded by a Triton carrying a pole, at the end of which two fishes are attached.

Two winged Cupids hover above in the reflections of dawn, over the green expanse of waters.

Canvas, 83 in. by 173 1/2 in.

This picture and the following two, *Juno and Selene*, and *Bacchus and Ariadne*, decorated the villa Girola on the Lake of Como, which belonged in the 18th century to Francesco Artaria, who was a friend of the Tiepolos, and for the last thirty years they have been in possession of the Artaria family in Vienna.

Described and reproduced in Pompeo Molmenti's *Tiepolo* (pp. 277 *et seq.*), in Eduard Sack's *Giambattista Tiepolo* (p. 203, nos. 408/10, pp. 204/5), and in Heinrich Modern's *Study on G. B. Tiepolo*.

Mentioned and reproduced in the *Gazette des Beaux-Arts*, 1902, 44th year, third period, vol. 27, pp. 476 *et seq.*; and 1902, vol. 28, pp. 239 *et seq.*

There is a sketch for *The Triumph of Amphitrite* in the Sartorio collection, Triest, reproduced by Molmenti, p. 277.

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

55. — Juno and Selene

The fair-haired Juno, wearing a brown robe over a white gold-embroidered under-dress, is seated on a car, the metal wheels of which are studded with uncut gems. A blue veil is thrown over her left shoulder, and her girdle is fastened in front with a clasp set with a large red stone. She is crowned, and holds in her right hand a sceptre, the end of which rests on her knee. Two peacocks draw the car, urged on by a Cupid with a straw whip. Four other winged Loves escort it, riding upon clouds. The goddess gazes severely at Selene, draped in a crimson mantle, a bluish scarf, and an under-dress of dark green, who flees before her, bearing the lunar disk wreathed with clouds, and a Cupid, nestling in the folds of her mantle. Above Selene hovers the eagle of Jupiter, and higher in the sky, Jupiter himself and Hermes contemplate the scene.

Canvas, 83 in. by 90 1/2 in.

See history of picture no. 54.



55. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

56. — Bacchus and Ariadne

In the centre of a group of trees, Bacchus, naked save for a violet drapery edged with gold which falls from his left shoulder across his leg, his head crowned with vine-leaves and grapes, a garland of ivy slung across his muscular breast, bestrides a cask over which hangs a white sheet. The thyrsus is in front of him; in his left hand is a bow and in his right he holds a golden circlet adorned with brilliant stars above Ariadne's head. She reclines at his feet on a brown drapery spread upon a knoll. There are wheat-ears in her fair hair, and a red mantle with golden reflections enframes rather than veils her nudity. A bracelet with a cameo is clasped round her right upper arm; her right hand, in which she holds a bunch of grapes, rests on a jar ornamented with a mask representing a fawn's head. Behind her are two little winged Cupids; a third, on the further side of the cask, is drinking from a large flask cased in straw. In front, a fourth bestrides a panther, and yet another beside him plays a tambourine. In the corner to the left, Rhea, the mother of the gods, is seated, dressed in a tunic of cloth of gold under a blue mantle, and wearing the mural crown. Over her hovers a Cupid wrapped in a red drapery and holding a garland of roses and blue flowers. In the middle distance a Satyr descends a grassy slope, leading a goat ridden by an infant faun. Beyond is a little town, with a belfry and red-tiled houses, and in the background a chain of blue mountains.

Canvas, 83 in. by 60 1/2 in.

See history of picture no. 54.



56. Tirpo (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

57. — Rinaldo and Armida

1. *Rinaldo sleeping enchanted by Armida*. — In an exquisite landscape, on a shore bathed by softly rippling waters, Rinaldo, in a buff jerkin, a blue tunic and a red mantle reclines, overcome by sleep. His beautiful curly head rests on his right hand, his left upholds his round shield. Behind him near two trees very close together, Armida's chariot, drawn by two horses, and half concealed by clouds, is drawn up. An attendant nymph in a scanty white drapery, stands by the heads of the horses, looking up at her mistress, to whom she seems to be pointing out the sleeping hero. Seated on a cloud, behind which the wheel of the chariot appears, Armida, in a light yellow tunic under a scarf of orange and pale green which floats in the wind, looks musingly at Rinaldo. A chubby nude Cupid bearing an immense quiver flutters beside her. In the background, a poetic landscape, in which white houses and the portico of a temple are relieved against the dark foliage of trees.

Canvas, 73 1/2 in. by 85 in.

This picture, and the following three are described and reproduced in *G.-B. Tiepolo, La sua vita e le sue opere*, by Pompeo Molmenti (pp. 145-147, and 140, 141).

Mentioned by Eduard Sack in his work on Tiepolo (p. 36, nos. 622, 625),

See also Mr. Malaguzzi-Valeri's report in *Rassegna d'Arte*, 1908, October number, Milan.

From the collection of Mr. Giulio Cartier, Genoa.



— 27 — *Tiepolo Giovanni Battista*

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770).

58. — Rinaldo and Armida

II. *Rinaldo in love with Armida*. — On a grassy mound in the enchantress' gardens Rinaldo and Armida are seated gazing into each other's eyes. The young woman, draped in light stuffs of orange and blue, which leave her leg bare, holds in her left hand an oval mirror, in which her face is reflected. Rinaldo, whose sword and shield lie on the ground beside him, lifts his face to hers. Two portions of a low white wall, each terminating in a pilaster surmounted by a sphere, open into the recesses of the garden, where on the right, a white rotunda emerges from the foliage, and on the left, the tall silhouettes of pines stand out against the horizon. Against the pilaster on the left Ubaldo and Guelfo, Rinaldo's brothers in arms, bearded and helmeted veterans, lean, one on the wall, the other on a shield, and contemplate the lovers, above whom a Cupid hovers.

Canvas, 73 1/2 in. by 103 in.

See history of picture no. 57.



59. - TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

59. — Rinaldo and Armida

III. *Rinaldo abandons Armida.* — Seated on a mound, her arm, shoulder, and leg bare, Armida raises a tearful face to her lover, emphasising her lamentations with a gesture of her right hand. Standing in front of her, draped in his mantle which he holds together with his right hand, while his left hand rests on his large round shield, Rinaldo looks down at the enchantress with an expression of regret and hesitation. Behind him his two stern comrades apostrophise him, urging him to the neighbouring sea, and pointing to the galley, at the prow of which an oarsman is seen rowing. To the left, a wood, and behind a rock, a broken fluted column, and a slanting pine-tree.

Canvas, 73 1/2 in. by 103 in.

See history of picture no. 57.



5). Turco (Giovanni Battista)

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

60. — Rinaldo and Armida

IV. *Rinaldo with the Hermit*. — In a desolate landscape by the sea-shore, Rinaldo stands beside the hoary hermit, who holds the young man's shield on his knee with his right hand, and points to it with a wand in his left, apparently expounding the lofty deeds of the youthful hero's ancestors graven upon it. At Rinaldo's feet lie his cloak, partly covering a quiver, and on it is his chased and plumed helmet. Behind them is a tree, and near the shore a galley with two oarsmen. In the corner to the right, the trunk of a dead tree, partly fallen. To the left, some distance from the principal group, Ubaldo and Guelfo stand near a rock, waiting respectfully for the holy man to restore the young hero to himself, and to the army of the Crusaders.

Canvas, 73 1/2 in. by 85 in.

See history of picture no. 57.



60. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

61. — The Trojan Horse

The horse is turned to the left, towards the city wall. A swarming crowd in many-coloured garments, seated, standing, on ladders, and on scaffoldings, hammer, rivet, paint and fix the structure. The men, young and old, work frantically; the women bring materials and refreshments; old men survey the progress of the construction, and help the artificers with suggestions. To the left of the horse is a group formed by an old man and two young women, one of whom carries a child on her arm. Nearer to the front are two old men, one in a yellow turban and a brown mantle; the other, dressed in a yellow tunic, points to the wooden colossus with his forefinger. From the foreground on the left, to the background extends the wall of the threatened city. Domes and towers rise above the houses of Troy. On the rampart, a group of Trojan warriors look down at the commotion below, without any idea of what the monster imagined by the cunning Ulysses has in store for them.

Canvas, 74 1/2 in. by 139 1/2 in.

Exhibited at the Grosvenor Gallery, London, 1880.

From the collection of Prince Pignatelli, Venice.

— Comtesse de Romrée de Vichenet, *née* Beaufort.
Château de Fervoz, Gembloux, near Namur.



61. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

62. — The Madonna of Mount Carmel surrounded by Saints

The Virgin, wearing a red gown and a blue mantle, and on her head a pale brownish mantilla which falls over her shoulders and breast, stands on the steps of a little square stone altar, in front of a large fluted column, clasping the Infant Jesus to her. The chubby fair-haired Child, naked save for a strip of light stuff, stands upon a brown cushion laid on the altar and with his right hand offers a scapulary to an old man with white hair and beard, who wears a cloth-of-gold chasuble lined with red over his brown cassock, and a light gray glove on the hand with which he takes the scapulary. Kneeling near him, her hands on the steps of the altar on which she has laid a large open book, a nun in a white robe and black veil gazes ecstatically at the Saviour. Behind them an angel bears a crozier, and a man in a cowl holds a cloth on which armorial bearings are painted. To the right of the altar kneels another old man in a cassock and a white hood, holding a large book in his left hand. His face, enframed in a gray beard, is raised ardently to the Madonna, who offers him a coarse woollen gown, which he seizes with his right hand, and holds to his breast. Behind him a monk with clasped hands, wearing a brown hood, is partly hidden by spirals of yellowish smoke, above which flutter two cherubs. Murky clouds roll in the dark blue atmosphere.

Canvas, 87 in. by 165 1/2 in.

Mentioned by Eduard Sack, in *G. B. Tiepolo*, 1910, as one of the master's lost works (p. 194, no. 353, and p. 230, no. 568); by Vinc. di Canal, in *Vite di Gr. Lazzarini* (Venice, 1732); by Boschini, in *Descrizione de tutte le pitture della città di Venezia* (Venice, 1733, p. 263); by Zanetti, in *La Pittura Veneziana* (Venice, 1771); these three writers include it among works by the master in the churches and collections of Venice. and describe it with the portion now removed from it, representing *Purgatory*.

From the Chapel of the Carmelites in Sant' Apollinare, Venice.



62. — Tirolo (Giovanni Battista).

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

63. — Alexander and Campaspe in the Studio of Apelles

Near a wide bay, opening between two fluted columns, Apelles, in a gown with a small hood, his cloak slung over his right shoulder, his palette in one hand, and his paint-brush in the other, is seated on a stool before his easel, on which is an oval canvas containing the sketch of a woman's head and shoulders. On the opposite side, Campaspe, the mistress of Alexander, is seated near a table, her face turned to the painter, her bare foot resting on a stool. She is dressed in white satin, which leaves her breast uncovered. Behind her Alexander, his brow bound with a laurel wreath, his hand on his hip, his legs crossed, looks to the side. Behind the table, which is strewn with jewels, an old woman holds a richly framed mirror. Through the bay is seen a court with figures, and a portico with a balustrade, adorned with a large statue in a niche.

Canvas, 16 1/2 in. by 20 1/2 in.

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

64. — Aurora (A FRESCO)

A young winged woman, covered with a yellow veil, is borne on a light cloud. There are flowers in her flowing black hair; she has sandals on her feet, and a cameo bracelet on her right arm. In her left hand she holds a torch. She is surrounded by chubby Cupids, some holding gaily coloured draperies, others a basket filled with flowers. Below is a carpet strewn with flowers, and two bats are put to flight by the dawn of day.

Canvas, 116 in. by 53 1/2 in.

From the palace of the Counts of Onigo, Treviso.



63. — TIEPOLO (G. B.).



64. — TIEPOLO (G. B.).

VECELLIO (TIZIANO), CALLED TITIAN
(1477-1576)

65. — The Virgin, the Infant Jesus,
and the Magdalen

The Virgin, in a red gown, a halo of stars round her chestnut hair, on which is laid a drapery of pale brownish muslin that falls over her right arm and shoulder, holds with both hands the Child, who stands on a round table, lightly draped in a thin white material. Beside them, turned in profile to the right, the Magdalen, her long fair curling hair hanging over her shoulder, a thin shawl over her yellow gown, offers a green vase to the Child, who takes it in his right hand.

Canvas, 38 1/2 in. by 30 3/4 in.

From the collection of the Borghese family.

—	—	Lord Radstock.
—	—	Captain Gillam.
—	—	Buchanan.
—	—	Sir John Pringle.
—	—	Mr. Foster.
—	—	Mr. Charles Cheel.

VELAZQUEZ (DON DIEGO DE SILVA Y)
(1599-1660)

66. — Still-life

On a stone block, two red-combed hens, one of which has gray plumage speckled with white, lie, their yellow legs tied together. On the edge of the block in front of them is a kitchen knife with a yellow handle. On one side are two pieces of mortadella, on the other, among some stalks of straw, ten eggs; one is broken, and the contents has run out. Above the table two dead turkeys hang by their beaks, their grayish plumage splashed as it were by their red wattles. Beside them are two full bladders, also hanging from the ceiling by strings. A white bowl placed upon a pile of flat stones, contains the giblets of poultry. Yellowish gray background.

Canvas, 42 in. by 34 in.

From the collection of José Cañaveral of Seville, who sold it before his death to the Marquis de Jover of Cordova.



66. — VELAZQUEZ (DESIDERIUS JANSZ VAN VELASCO), CALLED VELASCO.



65. — TITIAN (TIZIANO), CALLED TITIAN.

67. — Philip IV's Stag-Hunt

A wide plain extends to a river, on the further side of which rises a castle on the edge of a forest. Houses are scattered here and there between groups of trees. To the right a long avenue rises towards a first line of hills, and beyond these, a second and loftier line bounds the horizon.

A lively crowd animates the composition which is divided into two by the *carrera*, composed of two parallel walls of white canvas stretched on stakes; Philip and his grantees wait between these, grasping their hunting-knives, ready to despatch the deer driven along the *carrera* by hounds. Across the opening of the *carrera* is a high platform, the *tabladillo*, on which the queen and her ladies, in delicately coloured costumes, are seated beside three duennas in black dresses. Under the platform servants slaughter the animals which have escaped the knives of the sportsmen. All along the right barrier are eager spectators of the sight. Near the left barrier, there are only gentlemen on horseback, no doubt the nobles of the court. In the foreground, a group of richly dressed persons. In front of these, a white horse with a red saddle and a bay horse ridden by a man in a brown costume and a large felt hat. This horseman, whose features are like those of the portrait of Velazquez himself in *Las Meninas*, looks out at the spectator. Near him a huntsman with a hound in leash, a dwarf in a brown dress and white cloak, and a little further off, a group of three men, one of whom wears a red cap. In the right corner is a red coach with a black roof, harnessed to four mules. A sight-seer has climbed up on the back seat, and crouches to conceal himself from the grooms who stand by the mules. Near the left door is a rearing white horse. Five beggars are sitting or lying in the shade of the coach. Further on, horsemen are watching the hunt. A white horse gallops off without his rider. On the other side of the *carrera*, under the tall trees, persons on foot, groups seated on the ground, several green coaches with red curtains, horsemen alone or in groups, all contribute to the animation of the scene.

Canvas, 73 in. by 97 in.

Exhibited at the Grosvenor Gallery, London, 1880.

Described by Professor Carl Justi in *Diego Velazquez and his Century*, vol. I, pp. 386-388.

An inventory of the new palace at Madrid, dated 1772, mentions it under the number 381, as a hunting scene by Velazquez. The number 381 is painted on the picture to the left.

Joseph Bonaparte, king of Spain, carried it off in 1813, and sold it to Mr. Baring, afterwards Lord Ashburton. It remained for many years at Bath House, Piccadilly, and afterwards at the Grange, Hants. until the dispersal of the famous Ashburton Collection.



BARTOLOMEO VENETO

(About 1505-1530)

68. — Portrait of a Man

Half-length, seated, turned three-quarters to the left, his black eyes fixed on the spectator. He has a strongly marked nose, very prominent cheek-bones, a long brown beard, and chestnut hair, on which he wears a red cap. Over a shirt of white linen sprigged with little black flowers he wears a black doublet with sleeves of scarlet and purple silk, trimmed with gold braid. His right hand, on the little finger of which is a ruby ring, is raised to his breast: his gloved left hand holds a glove, and resting against it is the pommel of his sword. Behind him is a green drapery, drawn back in large folds to show a landscape, where we see a garden with a lawn on which a large white dog is lying and a gentleman in a red mantle is walking. Farther off, a man-at-arms keeps guard at the door of a pavilion flanked by two towers. Beyond, crags and peaks dominated by blue rocks.

Panel, 27 1/2 in. by 23 3/4 in.

From Sir William Farrer's Collection.

BARTOLOMEO VENETO
(About 1505-1530)

69. — Portrait of a Man

Bust, full face, the brown eyes fixed on the spectator. On his brown hair he wears a large red toque over a cap of gold brocade. His red doublet has full slashed sleeves, and is cut out on the chest over a white pleated shirt. Under his left arm the chased pommel of his sword appears. In the background is a wooded valley, in which is a shepherdess with her sheep; in the distance, a range of hills.

Panel, 28 in. by 22 1/2 in.



69. VENETO (BARTOLOMEO).



68. VENETO (BARTOLOMEO).

FRENCH SCHOOL

CHARDIN (JEAN-BAPTISTE-SIMEON)
(1699-1779)

70. — Still-life (Turkey)

A turkey lies on a stone table, its wings spread, one foot in the air, the other hanging by a string to a nail. To the left of the bird are a bottle, a mortar, some onions and bay leaves, a spice-box, and a cork. To the right, two copper saucepans, a half-filled glass, and two oranges.

Signed.
Canvas, 37 1/2 in. by 49 in.

FRAGONARD (JEAN-HONORÉ)
(1732-1806)

71. — The Exodus

In the foreground, a fair-haired washerwoman, her sturdy arms and shoulders bare, kneels by the side of a dark stream fringed with rushes. Behind her is an older woman, holding a plump child on her lap. On the road which skirts the stream a large cart, with four iron-bound wheels descends towards an archway cut in the rock, beyond which is an undulating landscape, with a village in the background. A young woman in a pink striped cap, and a red bodice open at the breast, is seated on the straw in the cart, suckling a rosy infant. Near her is an old woman, her head covered with a light yellow shawl, and on the other side a young girl reclines, a blue ribbon in her fair hair, pressing a white dove against her cheek. Above them flutters a voluminous white veil, and behind them all kinds of garments and old possessions are piled up. All round the cart are the flocks of the party, goats, sheep, and a cow, and behind, two men with a horse. Green bushes, clinging to the rock, overhang the road. In the background, on a rocky plateau, is a town with large buildings.

Canvas, 51 in. by 37 1/2 in.
From the collection of Mrs. Jewsbury, Manchester.



70. — CHARDIN (J.-B.-S.).



71. — FRAGONARD (J.-H.).

FRAGONARD (JEAN-HONORÉ)
(1732-1806)

72. — Portrait of a Gentleman

Half-length, turned three-quarters to the left, the head slightly to the right. His white hair is rolled at the temples and fastened into a queue at the back. His expressive eyes gaze out into the distance: he has a large, fleshy nose and a scar across his right cheek. He wears a dark red coat, on which is pinned the cross of St. Louis, a white cravat with a lace jabot which falls over a waistcoat of gold brocade with red and green flowers, and lace cuffs. His right hand is thrust into the unbuttoned waistcoat. Under his left arm he holds a black cocked hat with gold braid, and in his left hand a cane.

Canvas, 35 1/2 in. by 28 1/2 in.

Reproduced in *H. Fragonard* by Georges Grappe, vol. I, p. 84.

LANCRET (NICOLAS)
(1690-1743)

73. — Rustic Dance

Three men and three women are grouped together against a vine-clad wall. One of the women, dressed in a low-cut blue bodice with a white ruffle round her neck, and an orange skirt with paniers, dances, accompanying herself with castanets. Her partner, in an olive costume and a brown hat, wears a garland of vine-leaves slung from shoulder to waist. Between them is a hurdy-gurdy player in a red cape. The two other women are seated on the right. One wears a light orange gown; the other, in a pink skirt and blue bodice, a pink cap with a white feather on her head, offers a lively resistance to a man who is trying to embrace her.

Canvas, 27 1/2 in. by 33 1/2 in.

From the Decazes Collection.

— — Fontmagne Collection.



72. — FRAGONARD (J.-B.).



73. — LANCRET (NICOLAS).

NATTIER (JEAN-MARC)

(1685-1766)

74. — Portrait of a Gentleman

He is seated on a cane chair, three-quarters length, nearly confronting the spectator, on whom his brown eyes are fixed, his face turned slightly to the left. A white wig enframes his plump face. He wears a black velvet coat with full skirts, showing a white cambric shirt under the unbuttoned waistcoat, and white cuffs under the wide sleeves. With his left hand he holds his right leg, which is crossed over his left. His right hand is laid on the edge of a marble-topped table with legs of carved and gilded wood. To the right, a fluted column.

Signed to the right on a stone pedestal : *Nattier px. 1727.*

Canvas, 58 in. by 45 in.

From the Château de Chiseuil, near Digoïn (Saône-et-Loire).

VIGÉE-LEBRUN (M^{me} MARIE-LOUISE-ÉLISABETH)

(1755-1842)

75. — Portrait of the Artist's Daughter

Standing, life-size, three-quarters length, the figure turned three-quarters to the right, the face almost full to the spectator, on whom the laughing eyes are fixed. She seems to have arrived running; her long brown hair hangs down her back, and a short cloak flutters in the wind. She wears a full, greenish dress, one width of which is caught up into her girdle, to give greater freedom of movement. She has a necklace round her throat, and a narrow chemisette rises from the low-cut bodice. The upper part of her bare arms is covered by short white gauze sleeves with little round buttons: with her left hand, she holds up an apple exultantly.

Canvas, 42 in. by 39 3/4 in.

This picture was bought by M. Nicolas Bikoff at St. Petersburg, at the Alesandrowo Manufactory of Russian Gobelins tapestries. In 1879, Councillor Paul Delaroff bought it from the heirs of M. Bikoff.



75. — VIGÉE-LEBRUN (M^{me} M.-L.-É.)



74. — NATTIER (J.-M.)

EARLY ENGLISH SCHOOL

GAINSBOROUGH (THOMAS), R. A.
(1727-1788).

76. — Portrait of Miss Moleyns

Seated, life-size, three-quarters length, turned three-quarters to the left, the face almost full to the spectator, on whom the long, dark gray eyes are fixed. An immense edifice of powdered hair rises above the delicate oval of the youthful face, and a few curls hang from the nape of the neck to the bare shoulder. A narrow grayish ribbon is tied round her neck. She wears a dress of pearl-gray muslin, cut low with a bow at the breast. A scarf of cream gauze has slipped from her shoulders to her arms, and she holds an end of it in her left hand. Her right hand lies on her knee. A mauve mantle hangs from the arm of the red velvet chair on which she is sitting. Behind her, a brownish yellow drapery is caught up on the lower part of a column.

Canvas, 49 in. by 38 in.

From the collection of Gerald Clements Esq. of Cornwall, whose mother inherited it 50 years ago from the Moleyns family.

Miss Moleyns belonged to the family of Lord Ventry.



76. — GAINSBOROUGH (THOMAS), R. A.

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

77. — Portrait of Mrs. Charles Tudway.

née Hannah Moore, wife of Charles Tudway Esq. M. P.
of the Cedars, Wells, Somerset.

Life-size, full length, seated in a large chair without arms, the back upholstered with red, turned slightly to the right, the face almost full to the spectator, on whom the black eyes are fixed. A head-dress of lace and pleated lawn covers the dark hair and enframes the oval face. Round her neck she wears a black ribbon, tied at the nape. She is dressed in a rich gown of green watered silk, trimmed with ruchings of the same colour, cut square at the breast, and with elbow sleeves. A red rose and a white daisy are fastened into her bodice. A lace fichu is drawn round her shoulders and crossed on her breast. Her sleeves are trimmed with three frills of white lace. In her right hand, on the wrist of which hangs a gold-embroidered reticule, she holds an open note-book. Her left hand rests on a round mahogany table, on which some flowers are lying, and holds a pencil fastened to the note-book by a cord. Near her, a casement window opens on to a sunny landscape, where sheep are grazing at the foot of trees. The background of the room consists of a red drapery.

Canvas, 90 in. by 61 in.

The picture comes from direct descendants of Mr. Tudway.



— GAINSBOROUGH (THOMAS), R. A.

GAINSBOROUGH (THOMAS), R. A.
(1727-1788)

78. — The Charlton Children
(« SHOWING THE WAY »)

- * The daughters of Dr. Charlton, a physician, and friend of Gainsborough, whom the painter met, and who, at his request, showed him the way to their father's house.

They are represented in a landscape, against a leafy background, dressed in white and wearing pink sashes. The eldest, in a frilled cap, is seated, with flowers on her lap. The other is bare-headed and holds her hat in her left hand; she raises her right arm, and with her forefinger points in the direction to be taken. On the same side, the tower of an old castle is visible in the distance, under a lowering sky.

Canvas, 57 1/2 in. by 48 in.



THE GIRL AND THE WOMAN

GAINSBOROUGH (THOMAS), R. A.
(1727-1788)

79. — Portrait of Mr. Hammond.
East India Merchant, of London

He is represented in the middle of a painted oval, bust, life-size, turned three-quarters to the left, his eyes fixed on the spectator. His hair is powdered, and rolled above the ears. He wears a puce coat with a high collar, and a jabot of white muslin in the opening of his striped orange waistcoat. In his right hand he holds a paper inscribed : Lewis Corkran Esq. Bombay.

Canvas, 29 $\frac{3}{4}$ in. by 24 $\frac{1}{2}$ in.

This portrait was sent to his friend and representative in Bombay, and was for many years in India (Lewis Corkran Esq.).

Purchased from descendants of the family.

HOPPNER (JOHN), R. A.
(1759—1810)

80. — Portrait of Mrs. Manning and her Daughter

Mary, daughter of Henry Leroy Hunter, born July 4, 1771, married 1792 William Manning Esq., an eminent West-India Merchant, Director of the Bank of England and M. P., died 1847. The child is Caroline Catherine, married 1826 Col. Austen, M. P. died Jan. 1. 1894.

She is seated on a rustic bench, three-quarters length, confronting the spectator, her head turned slightly to the right, her eyes downcast. A red flower is fastened into her chestnut hair which is drawn over her forehead. She wears a dress of dark brown velvet, drawn in at the waist by a red girdle, and leaving her throat and arms bare. A chemisette of white muslin is worn under the low-cut bodice, and the short sleeves are trimmed with lace. With her right hand, in which she holds a few flowers, she draws a white gauze scarf over her knees. The child is turned to the left, her face and eyes towards the spectator. She has fair hair, and wears a white frock and red shoes. Her dress is cut low, and her bare neck is encircled by a coral necklace. In her clasped hands she offers her mother some blue flowers. To the left, a red drapery, and two plain columns, behind which is seen the dark foliage of a tree.

Canvas, 50 in. by 40 in.

Exhibited at the Royal Academy, 1805, no. 129, as *Mother and Child*.
Mentioned in *John Hoppner*, by W. Mc Kay and W. Roberts, p. 162.
From the collection of Mrs. Manning.



80. — HOPPNER (JOHN), R. A.



79. — GAINSBOROUGH (THOMAS), R. A.

HOPPNER (JOHN), R. A .
(1759—1810)

81. — Portrait of Lady Mary Arundell of Wardour,

née Lady Mary Granville, only daughter of George, 2nd Earl (and 1st Marquis of Buckingham); born July 8, 1787, married Feb. 26, 1811, James Everard, who succeeded his father, July 1817. as 10th Lord Arundell of Wardour. Died June 1, 1845.

She is seated on the ground, at the foot of a tree covered with creepers, turned three-quarters to the left, her eyes fixed on the spectator. She is fair, and wears an old-gold coloured gown, cut low, and a green sash; a rose is fastened into her bodice; her arms are bare. With her right hand she holds a portfolio on her knee, and there is a charcoal pencil-holder between her fingers; her left arm hangs by her side. To the right, against the tree, another portfolio. Background of park.

Canvas, 50 in. by 40 in.

Exhibited at Agnew's Winter Exhibition, 1902.

Mentioned in *A Description of the House and Gardens at Stowe*, 1838, p. 49, no. 125; and in *John Hoppner*, by Wm. Mc Kay and W. Roberts, p. 108.

Reproduced in the *Magazine of Art*, 1902.

From the Stowe Sale, 1848.

From the collection of the Duke of Buckingham and Chandos.

— — Lady Doughty, Tichborne Park.



81. — HOPPNER (JOHN), R. A.

LAWRENCE (SIR THOMAS), P. R. A.
(1769—1830)

82. — Portrait of Mrs. Raikes and her Daughter

Mrs. Raikes, *née* Bayley, a great beauty, married Mr. Raikes of Hull, whose brother, J. Raikes, was the friend of George IV. The memoirs of the latter, dedicated to Napoleon III, where published by Longmans in 1856.

Life-size, full-length, standing. She has chestnut hair and blue eyes; her lips are parted. Her dark velvet dress is cut very low, showing a white chemisette at the shoulders and breast. A brooch set with a large precious stone is fastened into her bodice. Her arms are bare; on the right she wears two bracelets, one of amber beads, the other of turquoises. Her left arm encircles the shoulders of her little daughter, whom she also holds with her right hand. A long red scarf lies over both arms. The child is standing on a chair. She has fair hair, and wears a white frock and little blue shoes fastened with blue ribbons. The pair are on the terrace of a country-house; to the right is a fluted column, to which a red drapery seems to be fixed; to the left is the stone balustrade of a flight of steps. The background is formed by a greenish blue sky above a wooded landscape bounded by blue hills in the distance; towards the horizon the clouds accumulate, gilded by the setting sun.

Canvas, 84 3/4 in. by 55 1/4 in.

Mentioned in *Sir Thomas Lawrence*, by Sir Walter Armstrong, p. 159.
Acquired from Captain Raikes.



32. — LAWRENCE (SIR THOMAS), P. R. A.

LAWRENCE (SIR THOMAS), P. R. A.
(1769-1830)

83. — Portrait of Master Arbuthnot

The Arbuthnots are a Northamptonshire family, several other members of which were painted by Lawrence.

Full-length, confronting the spectator, the head turned three-quarters to the left. He is dressed in a dark velvet costume, with a broad belt. His long fair hair falls in curls down to the lace-trimmed opening of his jacket. In his left hand, placed on his hip, he holds his hat; his right hand is laid on the head of a large dog with long red hair and a white chest, who is sitting up on his hind legs with his mouth open. The group is placed on a knoll planted with trees, whence there is a view into a valley, under a stormy sky lighted up here and there by the setting sun.

Canvas, 53 3/4 in. by 40 in.

From the collection of Mr. White Webbs of Enfield.

LAWRENCE (SIR THOMAS), P. R. A.
(1769-1830)

84. — Portrait of Mrs. William Locke

Elizabeth, daughter of Mrs. Jennings Noel, was a famous beauty.

She married the second William Locke of Norbury, and was the mother of William Locke the third, and of Lady Wallscourt.

Standing, life-size, three-quarters length, the figure turned slightly to the left, the face almost full to the spectator, at whom the blue eyes gaze under their long lashes. She has brown hair, and wears a pink silk dress, cut very low. It is drawn in under the bust by a blue sash, and the short sleeves are trimmed with gold braid. Round her neck a coral necklace. A scarf of white gossamer is wound lightly over her arms, one of which is laid over the other. On a round table to the right with a crimson velvet cover stands a vase. Background of dark clouds growing lighter towards the centre.

Canvas, 49 in. by 39 in.

Reproduced in *Sir Thomas Lawrence*, by Sir Walter Armstrong, p. 64, and mentioned, p. 147.

From the collection of Lord Wallscourt.



34. — LAWRENCE (SIR THOMAS), P. R. A.



33. — LAWRENCE (SIR THOMAS), P. R. A.

LAWRENCE (Sir THOMAS), P. R. A.
(1769-1830)

85. — Portrait of the Duke of Wellington

Bust, life-size, full-face, the gray-blue eyes fixed on the spectator. Gray hair and whiskers, prominent hooked nose, the lips compressed. He wears a soft white cravat under the high collar of his dark coat.

Canvas, 29 1/4 in. by 24 1/2 in.

From the collection of Colonel Ward.

— — Sir George Donaldson, London.

LAWRENCE (Sir THOMAS), P. R. A.
(1769-1830)

86. — The Misses Hague (« THE TWO SISTERS »)

Both have curling chestnut hair and blue eyes. One, in a white muslin dress, cut low, and leaving her arms bare, is seated, facing the spectator, holding a bunch of flowers in one hand, and a sheet of music in the other. Her sister, standing beside her, in a claret-coloured gown cut low over a white muslin chemisette, and fastened with a green sash, lays her right hand, in which she holds a bow, on her sister's shoulder, taking her left hand with the other hand, on the wrist of which are bracelets. To the left, a harp and a violin.

Canvas, 50 in. by 39 1/4 in.

From the collection of Sir George Donaldson, London.



36. — LAWRENCE (SIR THOMAS), P. R. A.



35. — LAWRENCE (SIR THOMAS), P. R. A.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

87. — Portrait of Lady Holland

Seated in a large red arm-chair, three-quarters length, life-size, the fresh, rosy face almost full to the spectator on whom the greyish-green eyes are fixed. A thin white scarf is tied round the top of her head turban-wise, and is fixed in front by a gold crescent set with diamonds. A few dark curls appear on her forehead, temples, and cheeks. Round her neck is a ruffle of white muslin. She wears a black velvet gown, with a vest of white lawn in front. A dark shawl is drawn round her shoulders, and she holds it together with both hands, one of which rests on her leg. On the left arm of the chair is a green cloak edged with tawny fur. Grayish green background.

Canvas, 50 in. by 39 1/2 in.



87. — RAEBURN (SIR HENRY), R. A.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

88. — Portrait of Mrs. Stewart-Richardson

Miss Elizabeth Ann Stewart of Urrard, Perthshire, eldest daughter of James Stewart of Urrard, married James Richardson of Pitfour. Their son, John Stewart Richardson, became 13th baronet.

Seated in an arm-chair, three-quarters length, life-size, turned three-quarters to the left, looking straight before her. On her chestnut hair she wears a sort of turban of white lawn. Round her neck is a white ruffle, which comes down to the opening of her red dress. She wears lace cuffs and her arms rest on the arms of the chair. On the right is laid the end of a shawl which is lying on the table beside her with some books and garments. Above and behind her, a drapery.

Canvas, 50 in. by 39 in.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

89. — Portrait of Lady Cathcart

Anne, eldest daughter of the Hon. Alexander Gordon, third son of William, second Earl of Aberdeen. She was born about 1770 and married in 1795, James Cathcart of Knokdolian Castle, Ayrshire, and of Genoch. She died in 1837.

Seated, three-quarters length, her figure turned slightly to the right, her face full to the spectator, on whom her blue eyes are fixed. The curls of her chestnut hair, parted on the forehead, fall almost to her eyes. She wears a black velvet cloak, opening over a white lawn dress cut very low. Her hands are crossed on her knees; the right hand concealed by the left, on which there is a ring.

Behind her is a low wall, beyond which trees and bushes appear.

Canvas, 29 1/2 in. by 24 in.

Probably painted about 1810.



36. — RAEBURN (SIR HENRY), R. A.



33. — RAEBURN (SIR HENRY), R. A.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

90. — Portrait of James Veitch. Lord Eliock.

Born 1712, advocate, Sheriff of Peebles, and M. P. He was raised to the Bench as Lord Eliock in 1760. He was a friend and correspondent of Frederick the Great of Prussia. Died in 1793.

Seated in his arm-chair, full length, life-size, turned three-quarters to the left, the face almost full to the spectator, on whom the eyes are fixed. Long white hair enframes his clean shaven face, in which a long, prominent nose overhangs the closely compressed mouth. He is dressed entirely in black. His short breeches are fastened at the knee with black satin ribbons over black stockings. His low shoes are ornamented with silver buckles. His arms rest on the arms of the chair. Two books lie on a table to the right covered with a cloth, one end of which is turned up, showing other books on the ground. A drapery drawn back from a window reveals a landscape illuminated by the setting sun.

Canvas, 80 1/2 in. by 56 1/4 in.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

91. — Portrait of Squire Johnston

Three-quarters length, seated in a red arm-chair, life-size, turned three-quarters to the left, the black eyes looking into the distance. His hair and whiskers are almost white; he wears a dark blue riding-coat, black waistcoat and breeches, and a soft white cravat. His right hand rests on his knee, his left hand, holding a book, is laid on a table covered with a cloth, on which are an inkstand, a quill pen, and some papers. Behind him a heavy dark red drapery, drawn up on a column, reveals a wooded landscape.

Canvas, 49 in. by 38 in.



91. — RAEBURN (SIR HENRY), R. A.



90. — RAEBURN (SIR HENRY), R. A.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

92. — Portrait of the Reverend John Home,

Born 1724, entered the Church, but his tragedy, *Douglas*, giving offence, he resigned his parish; wrote *A History of the Rebellion of 1745*. Died 1838.

He is seated in a red arm-chair, three-quarters length, turned three-quarters to the left, looking up. His clean shaven face is enframed in long gray hair. He wears a green coat with a high collar, over a white muslin cravat, a light brown waistcoat, and dark blue breeches. His right arm rests on the arm of the chair, the forefinger extended; the left the same, but the hand hanging over the chair-arm is only partly visible. The background is formed by a heavy red drapery caught up on the left over an open window, through which we see trees and clouds illuminated by the setting sun.

Canvas, 41 in. by 32 1/2 in.

Engraved in line by Haig and by A. Birrell.

Exhibited at the Raeburn Exhibition, London, 1876.

— — Loan Exhibition of Scottish National Portraits, 1884.

Mentioned in *Sir Henry Raeburn*, by Sir Walter Armstrong, page 104.

From Admiral Ferguson's Collection.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

93. — Portrait of Mrs. Craigie Halkett

Bust, life-size, turned three-quarters to the left, the face almost full to the spectator, on whom the gray eyes are fixed. A white pleated cap trimmed with a black ribbon surrounds the head; a few locks of the chestnut hair lie across the forehead. She wears a dark dress with a white chemisette, and a light shawl embroidered with flowers over her shoulders.

Canvas, 30 in. by 24 1/2 in.

Raeburn Exhibition, 1876.

Scottish National Exhibition, Edinburgh, 1908.

Mentioned in James Creig's *Sir Henry Raeburn*, p. 47.

— — Sir Walter Armstrong's *Sir Henry Raeburn*, p. 104.

From the collection of Mr. W. H. B. Sands.

— — Mrs. Lindsay, Edinburgh.



93. — RAEBURN (SIR HENRY), R. A.



92. — RAEBURN (SIR HENRY), R. A.

REYNOLDS (SIR JOSHUA), P. R. A.
(1723-1792)

94. — Portrait of Mr. Barwell and his Son

He is seated in an arm-chair before his writing-table, turned three-quarters to the right, his face to the left, looking at the spectator. His gray hair is rolled at the temples; he wears a red jacket opening over a green waistcoat with gold trimmings and buttons, a white cravat, the lace jabot of which fills the opening of the waistcoat, black breeches, gray stockings, and low shoes with buckles. His left hand is on a document which lies on the bureau beside an inkstand; his right hand, holding a quill pen, hangs by his side; his little son clasps his right arm with both hands. The child has fair hair, and is dressed in pink, with little red buckled shoes. He is turned to the right, and looks at the spectator. Behind him is a white dog with reddish brown ears. On the floor is a Persian carpet. The background is formed by a heavy red and brown drapery, showing on the right a book-case, full of massive folios, to which a map is fixed.

Painted in 1771.

Canvas, 79 in. by 56 3/4 in.

Engraved by Dickinson.

Mentioned by Sir Walter Armstrong in *Sir Joshua Reynolds*, p. 192.

Exhibited at the Royal Academy, London. 1907.

From the collection of Sir Horatio Davies, London.



94. — REYNOLDS (SIR JOSHUA). P. R. A.

ROMNEY (GEORGE)

(1734-1802)

95. — Portrait of Mrs. Mingay,

Wife of James Mingay, K. C., died at Maidstone, Feb. 1. 1817.

She is sitting on a red seat, full face, three-quarters length. Her head, with its rich chestnut hair, is turned slightly to the left, her blue eyes are fixed on the spectator. She wears a white muslin dress with a blue sash round the waist. Her arms are bare to the elbow, and her hands crossed on her lap. Behind her, a column and a red drapery. To the left, on the further side of a balustrade, is a group of trees in a meadow. The sky is covered with heavy greenish clouds, and on the horizon, with white clouds tinged with pink.

Canvas. 50 in. by 40 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 107.

Bought from Dr. Macpherson Lannie of Devonshire. It was given to his father (also a doctor) by a lady whose life he saved 50 years ago. His son inherited it.

The pendant, *Portrait of James Mingay*, is in the Widener Collection, Philadelphia, U. S. A.

ROMNEY (GEORGE)

(1734-1802)

96. — Portrait of Mrs. Charnock.

Wife of John Charnock Esq.,
married secondly Thomas Hamilton Esq. of Gilkerzcleugh.

Seated on a stone bench overgrown by moss and grass, turned three-quarters to the left, nearly full length, her face almost full to the spectator, on whom her eyes are fixed. She wears a low white dress, which leaves her arms bare to the elbow. On her fair hair, which falls in curls on her shoulders, is a sort of white turban. Her right arm rests on a balustrade, the hand supporting her head. Of her left hand two fingers are also visible on the balustrade, and on one of these is a wedding-ring. She is seated at the foot of some large trees. To the left there is a view of a woody landscape across a lake.

Canvas. 48 1/2 in. by 39 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 28.

From the collection of Mr. A. Sanderson, Edinburgh.



96. — ROWLEY (Georgia)



95. — ROWLEY (Georgia)

ROMNEY (GEORGE)

(1734—1802)

97. — The three Gosling Children

In a corridor communicating with a flight of wooden stairs are three children. At the bottom of the steps a little girl with fair curls, in a white dress which leaves her neck and arms bare, holds a bowl under a trickling stream of water flowing from the mouth of a mask against the wall. A few steps higher up, an elder girl, also with fair curling hair, in a low necked, short-sleeved white frock, with a wide pink sash, turns her face to the spectator, and holds out her right hand to her sister, while with her left hand she supports a younger child in a white cap with blue ribbons, seated on a projecting portion of the wall. Beside him is a cage with gilded bars containing a bird. The background is of a grayish yellow tone, gradually merging above into dark brown shadow.

The children represented were : Francis, Caroline, and Elizabeth. Francis is the little boy seated by the cage.

Canvas, 59 in. by 47 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 62.

From the family.



ROMNEY GEORGE

The Young Mothers

ROMNEY (GEORGE)

(1734—1802)

98. — Portrait of Colin Dunlop of Carmyle.

Lord Provost of Glasgow (1770-1772).

Seated in an arm-chair, turned three-quarters to the left, the eyes fixed on the spectator, three-quarters length. His face is enframed in long gray hair. Round his neck, a white cravat tied in a large bow. He wears a coat with a wide collar, and knee-breeches. His arms rest on the arms of the chair. His left hand is laid on his thigh.

Canvas, 44 in. by 33 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 48.

ROMNEY (GEORGE)

(1734-1802)

100. — Portrait of Richard Brinsley Sheridan,
Poet, Dramatist, and Politician.

Standing, full-length, life-size, nearly full to the front, the head slightly turned to the left, the gray-blue eyes looking straight before him. His powdered hair is rolled over his ears. His long brown riding-coat, which has a high collar and a mauve lining, is fastened by one button over a white satin waistcoat, filled in at the opening by a white muslin cravat. He wears black satin breeches with silver buckles at the knees, white stockings and low shoes with silver buckles. In his left hand he holds his black hat; his right is laid on a sort of low scaffolding formed of large beams. To the left, trees and bushes; to the right, a hilly wooded landscape under a cloudy sky.

Canvas, 80 1/2 in. by 44 in.



100. — ROMNEY (GEORGE).

ARTISTS' INDEX

	Pages
ANGELICO GIOVANNI DA FIESOLE, CALLED FRA . — The Annunciation Diptych	50
BELLINI GIOVANNI. — The Virgin and Child with a Donor.	52
BORDONE [PARIS]. — Autumn	52
BOTTICELLI SANDRO FILIPEPI, CALLED . — The Nativity.	62
BRONZINO AGNELLO DI COSIMO, CALLED . — Portrait of a young Girl.	54
CALIARI PAOLO . — See VERONESE.	54
CHARDIN J.-B.-S. — Still Life Turkey	110
COSIMO PIERO DI . — St. John.	58
COTER COLIN DE . — An Apostle	6
COXIE MICHEL VAN . — Crucifixion Triptych	8
CREDI LORENZO DI . — The Holy Family with St. John.	58
CUYP AELBERT . — Peasant Girl milking a Cow.	6
DÜRER HANS. — Holy Family Triptych	10
DYCK ANTHONY VAN . — The Countess Arundell.	12
— — Lady Rachel Fane.	14
— — Portrait of a Burgomaster	15
— — The little Prince.	16
FABRIANO GENTILE DA . — The Adoration of the Magi.	60
FIESOLE GIOVANNI DA . — See ANGELICO FRA	50
FILIPEPI SANDRO . — See BOTTICELLI	62
FLEMISH SCHOOL. — The Nativity Triptych	18
FRAGONARD J.-H. — The Exodus.	110
— — Portrait of a Gentleman.	112
GAINSBOROUGH THOMAS . — Portrait of Miss Moleyns.	118
— — Portrait of Mrs. Charles Tudway	120
— — The Charlton Children "Showing the Way".	122
— — Portrait of Mr. Hammond.	123
GHIRLANDAJO DOMENICO . — The Annunciation.	64
GHIRLANDAJO RIDOLFO . — Virgin and Child with St. John.	66
GOYA FRANCISCO . — Portrait of Don Felix Colón de Larriategui	68
— — Portrait of Don Diego de Colón.	68
— — Portrait of Gasparini	70
GRECO DOMENICO THEOTOKOPOULI, CALLED EL . — Holy Family.	80
GUARDI FRANCESCO . — The Dogana, Venice	70
HALS FRANS . — Portrait of a Man.	20
HOBBEEMA MEINDERT . — Landscape.	21

	Pages
HOOCH (PIETER DE, — “ The Parrot ”	22
— — — Dutch Garden-Court.	24
HOPPNER (JOHN, — Portrait of Mrs. Manning and her Daughter. .	124
— — — Portrait of Lady Mary Arundell of Wardour. .	126
LANCRET (NICOLAS), — Rustic Dance.	112
LAWRENCE (SIR THOMAS), — Portrait of Mrs. Raikes and her Daughter	128
— — — Portrait of Master Arbuthnot.	130
— — — Portrait of Mrs. William Locke.	130
— — — Portrait of the Duke of Wellington. . .	132
— — — The Misses Hague (“ The two Sisters ”)	132
LUCIANI (SEBASTIANO, — See PIOMBO.	76
MANTEGNA (ANDREA), — Salvator Mundi.	72
MELZI (FRANCESCO, — Holy Family.	72
METSU (GABRIEL), — Young Woman with her Page.	24
MORONI (G.-B., — Portrait of a Gentleman.	74
NATTIER (J.-M., — Portrait of a Gentleman.	114
OSTADE (ADRIAEN VAN), — Dancing in the Barn	26
OSTADE (ISACK VAN), — Winter-Scene.	28
PALMA (G.), THE ELDER, — Holy Family.	74
PIOMBO (SEBASTIANO LUCIANI, CALLED SEBASTIANO DEL, — Portrait of Francesco degli Albizzi.	76
POTTER (PAULUS), — The Return of the Flock.	28
RAEBURN (SIR HENRY, — Portrait of Lady Holland.	134
— — — Portrait of Mrs. Stewart-Richardson . .	136
— — — Portrait of Lady Cathcart	136
— — — Portrait of Lord Eliock	138
— — — Portrait of Squire Johnston	138
— — — Portrait of John Home	140
— — — Portrait of Mrs. Craigie Halkett	140
REMBRANDT VAN RYN, — Consul Fabius Maximus	30
— — — Man cutting a Pen	32
— — — The Resurrection of Lazarus	34
— — — Woman with Eastern Head-dress. . . .	36
— — — Portrait of a Man holding a Stick. . . .	38
— — — The young Samson	40
REYNOLDS (SIR JOSHUA), — Portrait of Mr. Barwell and his Son . .	142
ROBUSTI (JACOPO), — See TINTORETTO	76
ROMNEY (GEORGE, — Portrait of Mrs. Mingay	144
— — — Portrait of Mrs. Charnock.	144
— — — The three Gosling Children.	146
— — — Portrait of Colin Dunlop of Carmyle. .	147
— — — Portrait of Mrs. Clark.	148
— — — Portrait of Richard Brinsley Sheridan. .	150

	Pages
RUISDAEL (JACOB VAN). — The Ruins	41
RUYSDAEL (SALOMON VAN). — Banks of the Meuse	42
STEEN (JAN). — Anthony and Cleopatra.	44
TENIERS (DAVID), THE YOUNGER. — Kermesse	46
THEOTOKOPOULI (DOMENICO). — See GRECO EL.	80
TIEPOLO (G.-B.). — The Triumph of Amphitrite	82
— — Juno and Selene.	84
— — Bacchus and Ariadne	86
— — Rinaldo and Armida. I.	88
— — Rinaldo and Armida. II.	90
— — Rinaldo and Armida. III.	92
— — Rinaldo and Armida. IV.	94
— — The Trojan Horse.	96
— — The Madonna of Mount Carmel.	98
— — Alexander and Campaspe in the Studio of Apelles	100
— — Aurora (A Fresco)	100
TINTORETTO (JACOPO ROBUSTI, CALLED). — Ecce Homo.	76
— — Portrait of a Man.	78
TITIAN (TIZIANO VECELLIO, CALLED). — The Virgin, the Infant Jesus and the Magdalen	102
VELAZQUEZ (DON DIEGO DE SILVA Y). — Still Life.	102
— — Philip IV's Stag-Hunt.	104
VENETO (BARTOLOMEO). — Portrait of a Man	105
— — Portrait of a Man	106
VERONESE (PAOLO CALIARI, CALLED). — Count Joseph da Porta and his Son.	54
— — The Virgin and Child with SS. Catherine and Lucy.	56
— — The City of Venice adoring the Virgin and Child	56
VIGÉE-LEBRUN (MME M.-L.-E.). — Portrait of the Artist's Daughter	114
VOS (CORNELIUS DE). — Portrait of a Lady with her Child	48

GENERAL INDEX

OF THE 1500 PICTURES

DESCRIBED IN THE 13 CATALOGUES
PUBLISHED TO DATE.

RC i. e. *RETROSPECTIVE CATALOGUE of 500 Paintings published in 1873.*

A

	Catalogues	Pages	No.
ALBERTINELLI (MARIOTTO). — The Virgin and Child.	IX	53	45
ANGELICO (GIOVANNI DA FILSOLE, called Fra). — The Nativity.	RC	262	233
— — — The Virgin and Child.	RC	262	239
— — — The Coronation of the Vir- gin.	V	36	67
— — — Small Altar Picture painted on both Sides.	VII	66	53
— — — The Annunciation (Diptych).	XII	50	29
ANTONELLO DA MESSINA. — Portrait of a Youth. . . .	RC	264	249
— — — Portrait of the Artist.	III	32	64
ANTONIAZZO ROMANO. — Virgin and Child.	VII	66	54
AYED (JACQUES). — Portrait of Monsieur Roques. . .	VIII	34	66

B

BACKER (JACOB ADRIAENSZ). — Portrait of an old Lady.	RC	10	1
BACKHUISEN (LUDOLF). — A Sea-Piece with a Storm coming on.	IV	3	1
BAEN (JAN DE). — Portrait of a Lady with her Child.	VI	3	1
— — — Portrait of a Gentleman in Armour.	VI	3	2
BAGNACAVALLLO (BARTOLOMMEO RAMENGHI, called). — The Virgin and Infant Christ surrounded by Saints.	VI	66	52

	Catalogues	Pages	N ^{os}
BALDOVINETTI (ALESSIO). — The Virgin and Child and St. John.	IX	60	46
BARBARELLI (GIORGIO). — See GIORGIONE.			
BARBARI (JACOPO DE"). — Portrait of a young Man. .	VIII	66	51
BARTOLOMMEO (FRA) DELLA PORTA. — The Virgin and Child, and St. John. .	IX	60	47
BASAITI (MARCO). — Virgin and Child	III	32	65
BEECHEY (SIR WILLIAM). — Portrait of Sir John Reade. .	RC	308	279
— — — Portrait of Lady Reade. .	RC	308	280
— — — Portrait of Mrs. Merry . .	IV	90	76
— — — The Artist's Daughter as "Hebe"	VI	102	82
BELLEGAMBE (JEAN). — Virgin and Child	XI	8	3
BELLINI (GIOVANNI). — The Artist's own Portrait . .	I	68	56
— — — The Virgin and Child with a Donor.	XII	52	30
BERCHEM (NICOLAS-PIETERSZ). — « Le Débarquement de Vivres » . . .	III	8	1
BEYEREN (ABRAHAM VAN). — Still Life	RC	10	2
— — — Still Life	I	4	1
— — — Still Life	V	8	1
— — — Still Life	VI	10	3
— — — A Fishmonger's Stall. .	VII	8	1
— — — Still Life	VII	8	2
— — — Still Life	IX	8	1
— — — Still Life	IX	8	2
— — — Still Life	X	8	1
— — — Still Life	X	8	2
— — — Still Life	XI	6	1
— — — A View on the Coast of Holland.	XI	6	2
BIGIO (FRANCESCO). — See FRANCIABIGIO.			
BLES (HERRI DE), called CIVETTA. — The Rest on the Flight into Egypt . . .	XI	8	4
BLONDEEL (LANCELOT). — The Virgin and Child sur- rounded by Saints . . .	VII	10	3
BOILLY (LOUIS-LÉOPOLD). — The Return of the Father. .	I	86	72
BOL (FERDINAND). — Portrait of the Artist	VII	10	4
BONIFAZIO VERONESE, THE YOUNGER II. — The Adora- tion of the Shepherds. .	VI	70	55
BONINGTON (RICHARD PARKES). — Sea Coast in Nor- mandy	I	98	83
— — — Francis I and Charles V. .	II	88	73

		Catalogues	Pages	N°
BONINGTON (RICHARD PARKES). —	Devotion.	V	104	85
— — —	The Page.	VI	102	83
— — —	A View near Venice. .	VII	92	76
— — —	View of Caen.	VII	92	77
— — —	Louis XIV and Olympe de Mancini	X	96	78
— — —	View on the Sea- Shore in Normandy	X	96	79
BONSIGNORI (FRANCESCO). —	Bust of Christ.	X	56	46
BORDONE (PARIS). —	Portrait of a Lady.	V	80	68
— — —	Autumn.	XII	52	31
BOTTICELLI (SANDRO FILIPEPI, called). —	The Story of Nastagio degli Onesti, from Boccaccio's Decameron. . . .	VII	68	55
— — —	The Nativity (A Fresco). . . .	XII	62	39
BOUCHIER (FRANÇOIS). —	Music and Drama	RC	288	260
— — —	Rustic Scenes.	RC	288	261
— — —	Singing, and Dancing	RC	288	262
— — —	Architecture, and Alchemy. .	RC	290	263
— — —	Fishing, and Hunting.	RC	290	264
— — —	Drawing, and Sculpture . . .	RC	290	265
— — —	Astronomy, and Children bathing.	RC	292	266
— — —	Lyric Poetry, and a Rustic Idyl.	RC	292	267
— — —	A Pastoral Scene	RC	294	268
— — —	Cupids near a Fountain. . . .	I	88	74
— — —	Shepherd and Shepherdess in a Landscape	VI	86	69
— — —	Rustic Landscape	VI	87	70
— — —	Landscape with Figures and Animals.	VIII	84	67
— — —	Landscape with Figures	IX	76	59
— — —	Diana reposing	IX	76	60
— — —	Diana with a Nymph, repo- sing.	IX	78	61
— — —	Landscape with Figures	IX	79	62
— — —	Nymph, Satyr and Cupids. . .	X	74	59
— — —	A pastoral Scene.	X	74	60
— — —	The Declaration.	X	76	61
— — —	The interrupted Sleep	X	76	62
BOUITS (DIRK). —	The Burning Bush.	III	72	56
— — —	The Adoration of the Magi . . .	VI	10	4

			Catalogues	Pages	N°
BRONZINO (AGNELO DI COSIMO, called). —	Portrait of a Lady, said to be one of the Daughters of Cosimo I de' Medici.	RC	264	241	
— —	Portrait of Bianca Cappello. . .	VI	68	53	
— —	Portrait of Giovanni de' Medici .	VI	68	54	
— —	Portrait of Caesarino Sforza. . .	VII	68	56	
— —	Portrait of a Florentine Lady . .	VIII	68	53	
— —	Portrait of Cosimo I	VIII	68	54	
— —	Portrait of a young Girl.	XII	54	32	
BROUWER (ADRIAEN). —	Interior of a rustic Inn with three Peasants.	RC	12	3	
— —	The Card Players	VIII	8	1	
— —	Interior of a Cabaret with two Peasants	VIII	8	2	
BRUYN (BARTHOLOMAEUS). —	Descent from the Cross.	III	72	57	
— —	Portrait of a Scholar. .	IX	10	4	
BUGIARDINI (GIULIANO). —	The Virgin and Child with St. John	VIII	70	55	

C

CALCAR (JOHAN. ST. VON), called GIOVANNI DA CALCAR .	Portrait of an Astronomer . .	IV	60	50
— —	Portrait of Julius Cesar Mariscotti, Knight of the Order of St. James.	X	58	47
CALIARI (PAOLO). —	See VERONESE.			
CANALE (ANTONIO). —	See CANALETTO.			
CANALETTO (ANTONIO CANALE, called). —	View of Venice.	RC	266	242
— —	Church of San Giorgio Maggiore.	I	70	58
— —	The Ducal Palace. .	I	70	59
— —	Santa Maria della Salute, Venice. . .	II	66	55
— —	The Ponte Rialto. .	II	66	56
— —	View of Venice. . .	III	84	66
— —	View of the Rialto. .	III	84	67
CAPPELLE (JAN VAN DER). —	Sea Piece	I	4	2
— —	A Canal in Winter. . .	II	4	1
— —	A Calm	V	8	2
— —	Winter Scene	VI	12	5
— —	A Sea Port	VI	12	6

CHAMPAIGNE (PHILIPPE DE). — Portrait of Jean-Pierre Camus, Bishop of Belley and Arras.	IV	76	63
— — — — — Moses with the Tables of the Law	IV	76	64
CHARDIN (J.-B.-S.). — Maternal Instruction.	II	74	61
— — — — — " Les Tours de Cartes "	V	90	74
— — — — — " Le Château de Cartes "	VIII	36	63
— — — — — The Dessert, Still Life	XI	92	76
— — — — — Still Life.	XI	92	77
— — — — — Still Life (Turkey)	XII	110	70
CIMA (GIOVANNI BATTISTA). — Virgin and Child.	X	58	48
CLOUET (FRANÇOIS). — Portrait of the Duchesse d'Angoulême	V	90	75
— — — — — Portrait of Henri II.	VII	78	65
— — — — — Portrait of Mme de Suce	VII	78	66
CODDE (PIETER). — Portrait of a Dutch Family	VII	12	5
COELLO (ALONZO SANCHEZ). — Portrait of a young Lady	VIII	70	56
CONSTABLE (JOHN). — A Landscape. Hay Making	RC	310	281
— — — — — The Weir	RC	310	282
— — — — — View of Trenton Tower, Ipsich.	RC	312	283
— — — — — Rough Sea	I	93	84
— — — — — The Opening of Waterloo-Bridge, June 18 th , 1817.	II	88	74
— — — — — The Path by the River	II	90	75
— — — — — The Avenue.	II	90	76
— — — — — View on the Stour.	III	112	84
— — — — — Weymouth Beach	III	112	85
— — — — — Dedham Vale.	IV	90	77
— — — — — The River Stour, Suffolk.	IV	92	78
— — — — — View of Edinburgh.	VI	104	84
— — — — — Beach near Cromer.	VI	104	85
— — — — — Spring	VII	94	78
— — — — — " Willy Lott's House "	VII	94	79
— — — — — A little Girl with a Kid	VII	96	80
— — — — — Landscape with Sand Hills after Rain	VIII	93	78
— — — — — The Valley of the Stour	VIII	93	79
— — — — — View near East Bergholt.	X	93	80
— — — — — The leaping Horse.	X	100	81
— — — — — Dedham Vale	X	100	82

		Catalogues	Pages	N°
CONTI (BERNARDINO DEI). — Portrait of the Duchess of Milan		XI	58	50
COQUES (GONZALES). — Portraits of a Gentleman, a Lady, and their two Daughters	RC	12	4	
— — Family Portrait.	RC	14	5	
— — The Duet.	III	8	2	
— — A Family of Distinction . . .	III	10	3	
— — A Family Group	VII	12	6	
— — « Le Cordonnier » (The Shoe- Maker).	X	10	3	
— — A Huntsman with an Attendant and Dogs in a Landscape. .	X	10	4	
COQUES (GONZALES) and FRANCKEN (FRANS), THE YOUNGER. — The Seven Acts of Mercy.	II	4	2	
COSIMO (AGNELO DI). — See BRONZINO.				
COSIMO (PIERO DI). — St. John.	XII	58	36	
COTER (COLIN DE). — An Apostle	XII	6	1	
COTES (FRANCIS). — Portrait of Miss de Strafford. .	V	104	86	
COXIE (MICHEL VAN). — Crucifixion (Triptych). . .	XII	8	3	
COYPEL (NOEL-NICOLAS). — Eight decorative Panels.	IV	78	65-67	
CRANACH (LUCAS), THE YOUNGER. — Portrait of a Gentleman.	V	10	3	
CRANACH (LUCAS), THE ELDER. — Portrait of the Wife of the Elector Pala- tine John Frederick of Saxony.	VI	14	7	
— — — Christ on the Mount of Olives	X	12	5	
— — — Saint Catherine . . .	X	12	6	
CREDI (LORENZO DI). — The Virgin adoring the Infant Christ	III	86	68	
— — The Virgin adoring the Infant Christ	IX	62	48	
— — Ascension of St. Louis . . .	IX	62	49	
— — The Holy Family with St. John	XII	58	37	
CROME (JOHN, called OLD). — Hautbois Common . .	RC	312	284	
CUYP (AELBERT). — The Mussel-Eater.	RC	14	6	
— — Interior of a Cow-House . . .	RC	16	7	
— — Cattle in a Meadow.	RC	16	8	
— — The Departure for the Chase. .	RC	18	9	
— — Landscape. Evening Effect . .	RC	19	10	
— — Travellers halting at an Inn . .	RC	20	11	

		Catalogues	Pages	N°
CUYP (ALBERT).	Cows and Sheep on the Bank of a River	RC	22	12
—	Cavaliers halting on a Road . .	RC	22	13
—	River Scene with Cattle	I	6	3
—	Interior of a Gothic Church . .	I	7	4
—	Pastoral Scene	I	8	5
—	Cows on a Bank in a Landscape	I	10	6
—	The Prince of Orange with his Sons	II	6	3
—	The Avenue	II	6	4
—	Pastoral Scene	III	10	4
—	Two Travellers halting at an Inn	III	12	5
—	Cows on the Bank of a River . .	III	12	6
—	Portrait of a Lady	III	14	7
—	Portrait of a Gentleman	III	14	8
—	Cavaliers in a Landscape . . .	IV	8	2
—	Boy holding a gray Horse . . .	IV	10	3
—	Gentlemen watering their Steeds	IV	10	4
—	Landscape with Horseman and Animals	V	10	4
—	The Watering Place	V	12	5
—	A Sportsman with a Dog . . .	VI	14	8
—	Golden Hours	VI	16	9
—	Portrait of the Prince of Orange when a Child	VIII	10	3
—	Portrait of an old Man.	VIII	10	4
—	Horses watering	VIII	12	5
—	Cows and Figures in a Landscape	VIII	12	6
—	Cows at Pasture	IX	12	5
—	Cows and Sheep on the Bank of a River	IX	12	6
—	Portrait of a Man.	X	14	8
—	Peasant Girl milking a Cow . .	XII	6	2
CUYP (JACOB GERRITZ).	Portrait of Adriana Pannier	X	14	7

D

DAVID (GERARD).	Calvary.	VII	14	7
—	The Virgin and Child	IX	14	7
—	St. Anne with the Virgin and Child, and St. Nicholas and St. An- thony of Padua. An Altar Piece (Triptych).	X	16	9

		Catalogues	Pages	N°
DENNER (BALTHASAR). —	Bust Portrait of an old Lady	RC	24	14
— — —	Portrait of an old Lady . .	V	12	6
DOU (GERARD). —	« Propos de Voisins »	RC	24	15
— — —	Backgammon Players.	RC	26	16
— — —	An old Woman peeling Apples. .	RC	26	17
— — —	The Hermit	RC	28	18
— — —	Portrait of Rembrandt's Mother .	I	12	7
— — —	Rembrandt in his Studio	I	12	8
— — —	Old Woman at a Window. . . .	V	14	7
— — —	Portrait of Rembrandt's Father. .	V	14	8
— — —	« La Ménagère »	VI	18	11
— — —	The Artist in his Studio, playing the Lute	IX	14	8
— — —	Portrait of Rembrandt's Mother.	X	17	10
— — —	Portrait of Rembrandt's Father. .	X	18	11
— — —	A Woman with a Candle.	XI	10	5
— — —	A young Lady holding a Music- Book	XI	10	6
DROUAIIS (FRANÇOIS-HUBERT). —	Portrait of a young Lady with a Dog	IV	80	68
— — —	Portrait of a young Lady.	VI	88	71
— — —	Portrait of a Lady	VII	80	67
— — —	Portrait of Ma- dame Térissse. .	IX	80	63
DÜRER (ALBRECHT). —	Portrait of a Man	III	74	58
— — —	Portrait of Katharina Furllegerin	IX	16	9
DÜRER (HANS). —	Holy Family (Triptych)	XII	10	4
DUYSTER (WILLEM C.). —	Cavalier and Lady	VI	16	10
DYCK (ANTHONY VAN). —	Portrait of a young Prince.	RC	28	19
— — —	Portrait of the Marchesa Spinola Doria	RC	30	20
— — —	Portrait of a Gentleman . .	RC	31	21
— — —	Portrait of the Marchesa Gropallo.	RC	32	22
— — —	Portrait of a General . . .	RC	34	23
— — —	Portrait of a Gentleman. .	RC	34	24
— — —	Portrait of the Family of the Duke of Buckingham	RC	36	25
— — —	The Virgin, the Infant Christ, and St. Anna.	RC	37	26
— — —	The Marriage of St. Cathe- rine	RC	38	27

		Catalogues	Pages	N ^o
DYCK (ANTHONY VAN).	Portrait of the Duke of Pomfret.	RC	40	28
—	Portrait of a Lady. . .	RC	40	29
—	Portrait of Princess Maria-Luisa de Tassis .	RC	42	30
—	Portrait of a young Pastor.	I	14	9
—	Portraits of the Marchesa Spinola and her Child.	II	8	5
—	Portrait of a Lady of the Spinola Family. . . .	II	9	6
—	Portrait of General Ambrogio Spinola, Duke of San Severino. . .	II	10	7
—	Portrait of Don Livio Odescalchi, Nephew of Pope Innocent XI.	II	12	8
—	Portrait of a Nobleman of the Orange-Nassau Family	II	12	9
—	Portrait of the Second Earl of Kinnoull. . .	III	16	9
—	Portrait of Charles I. .	III	16	10
—	Portrait of Paul Pontius the Engraver	III	18	11
—	Portrait of a Gentleman.	III	18	12
—	Portrait of William II of Orange, when a Child.	III	20	13
—	Portrait of a Gentleman.	IV	12	5
—	Portrait of Sir John Lambert	IV	12	6
—	Portrait of Jerome Weston, Earl of Portland.	V	16	9
—	Portrait of a Gentleman.	V	16	10
—	The Entombment . . .	VI	18	12
—	Andromeda	VI	19	13
—	Portraits of a Family. .	VII	14	8
—	Portrait of Cardinal Duzazzo.	VIII	14	7
—	Portrait of a Clergyman.	VIII	14	8
—	Portrait of the Countess of Devon	VIII	16	9

		Catalogues	Pages	N°
DYCK (ANTHONY VAN). —	Portrait of an old Lady of the Balbi Family.	VIII	16	10
— —	Portrait of Robert Rich, Earl of Warwick . .	VIII	18	11
— —	The Entombment . . .	IX	16	10
— —	Portrait of the Countess of Bedford	X	20	12
— —	Portrait of an Abbot. .	X	20	13
— —	The Virgin with the In- fant Christ asleep . .	X	22	14
— —	Portrait of Cardinal Do- menico Rivarole. . .	XI	12	7
— —	Portrait of Nicolas Roe- kox, Burgomaster of Antwerp	XI	12	8
— —	The Countess of Arun- dell.	XII	12	5
— —	Lady Rachel Fane. . .	XII	14	6
— —	Portrait of a Burgo- master.	XII	15	7
— —	The little Prince. . . .	XII	16	8

E

EVERDINGEN (ALBERT VAN). —	Scene in Norway, with a Cascade . .	I	14	11
EYCK (JAN VAN). —	Portrait of John Arnolfini . . .	RC	43	30
— —	Virgin and Child	RC	44	32
— —	Portrait of Philippe le Bon. . .	VII	16	9

F

FABRIANO (GENTILE DA). —	The Coronation of the Virgin.	VI	72	57
— —	The Adoration of the Magi	XII	60	38
FABRITIUS (CAREL). —	The piping Boy.	VIII	22	14
FIESOLE (GIOVANNI DA). —	See ANGELICO (FRA).			
FILIFEPI (SANDRO). —	See BOTTICELLI.			

	Catalogues	Pages	N ^o
FLEMISH SCHOOL (XV th Century). — The Virgin and Child enthroned. (Triptych) . .	VI	20	14
— — St. John the Baptist and St. John the Evangelist	VII	16	10
— — St. Catherine and St. Apollonia .	VII	16	11
— — (XVI th). — Portrait of a Lady. . .	VII	20	14
— — Christ taken down from the Cross	IX	18	11
— — The Nativity (Triptych)	XII	18	9
FLINCK (GOVAERT). — Portrait of a Lady.	V	18	11
— — Portrait of a Gentleman	V	18	12
— — Portrait of a Gentleman	IX	18	12
FOUQUET (JEAN). — Virgin and Child, with Angels. .	III	74	59
FRANCKEN (FRANS). THE YOUNGER and GONZALES COQUES. — The Seven Acts of Mercy	II	4	2
FRAGONARD (JEAN-HONORÉ). — " Le Baiser gagné " .	VI	94	76
— — Portrait of a young Girl.	VIII	86	69
— — " L'Amour vainqueur "	IX	82	64
— — " Le Réveil de Vénus "	X	78	63
— — The Vow of Love	XI	94	78
— — The Exodus.	XII	110	71
— — Portrait of a Gentleman.	XII	112	72
FRANCIA (DOMENICO). — The Virgin and Child surrounded by Saints	VIII	72	57
FRANCIA (FRANCESCO RAIBOLINI, called). — The Virgin and Child.	RC	267	243
— — The Madonna and Child with St. Joseph. . .	RC	268	244
— — Virgin and Child with St. George.	III	86	69
— — Virgin and Child.	VII	72	60
— — Portrait of Bernardino Vanni	IX	69	55
— — Portrait of Pietro Cenni.	IX	70	56
— — Virgin and Child.	X	66	55
FRANCIABIGIO (FRANCESCO BIGIO, called). — Portrait of a young Man.	VIII	66	52
— — Portrait of a young Man.	IX	64	50
FRANCUCCI (INNOCENZO). — See IMOLA.			
FYT (JAN). — Fruit and Fish	RC	46	33
— — Dead Game.	RC	46	34
— — Dead Animals	I	16	11
— — Dead Game and Dogs.	IV	14	7

		Catalogues	Pages	N ^o
FYT (JAN).	Still Life.	VIII	19	12
— —	A Mastiff drinking	VIII	20	13
— —	Still Life.	X	24	15
— —	Still Life.	XI	14	9

G

GAINSBOROUGH (THOMAS). —		Portrait of Mrs. Fisher,			
		Daughter of the Artist.	RC	314	235
—	—	Portrait of Mrs. Innes..	RC	314	236
—	—	Portrait of Miss Le			
		Nain	II	92	77
—	—	Portrait of Mrs. Pea-			
		cocke.	II	93	78
—	—	Portrait of a young Lady	II	94	79
—	—	Portrait of a Lady Corn-			
		wallis.	III	114	36
—	—	Portrait of Montague,			
		first Lord Sandwich.	IV	93	79
—	—	Landscape.	V	106	87
—	—	Portrait of a Gentle-			
		man.	VI	106	86
—	—	Portrait of a Gentle-			
		man.	VI	106	87
—	—	Landscape with Ani-			
		mals.	VII	96	81
—	—	Portrait of Lady Taylor.	VII	98	82
—	—	Georgina, Countess			
		Spencer.	VII	98	83
—	—	Queen Charlotte. . . .	VII	100	84
—	—	Mrs. Siddons.	VII	100	85
—	—	A young Girl with a			
		Dog.	VIII	100	86
—	—	Portrait of Squire			
		Brooke	IX	96	75
—	—	Portrait of William			
		Petty, 1 st Marquess of			
		Lansdowne	IX	98	76
—	—	Portrait of Master Bur-			
		ton.	IX	98	77

GAINSBOROUGH (THOMAS).	Portrait of the Duchess of Gloucester	X	102	10
	Portrait of a young Lady	X	103	11
	Portrait of Miss Boone	X	104	12
	Portrait of Mr. Montagu	XI	105	13
	Portrait of George, Prince of Wales, after- wards George IV.	XI	106	14
	Portrait of Miss Moleyns	XII	107	15
	Portrait of Mrs. Charles Tudway	XII	108	16
	The Charlton Children ("Showing the Way")	XII	109	17
	Portrait of Mr. Hammond	XII	110	18
GELST (WYBRAND DE).	Portrait of a Lady	V	20	19
	Portrait of a Gentleman	V	21	20
GELLÉE (CLAUDE). —	See LE LORRAIN.			
GENTILE DA FABRIANO.	See FABRIANO.			
GIHRLANDAJO (DOMENICO).	Portrait of Giovanna Tornabuoni	III	33	21
	The Virgin and Child, and Angels	VI	72	53
	The Adoration of the Magi	XI	60	52
	The Annunciation	XII	64	44
GIHRLANDAJO (RIDOLFO).	Portrait of a young Lady	XI	53	51
—	Virgin and Child with St. John	XII	66	44
GIORGIONE (GIORGIO BARBARELLI, called).	Portrait of an Italian Nobleman	VIII	72	53
GIOTTO DI BONDONE. —	The Last Supper	RC	270	245
GOES (HUGO VAN DER). —	The Annunciation (Diptych)	V	22	15
GOLTZIUS (HENDRICK). —	Portrait of a Gentleman	V	22	16
GOSAERT (JAN). —	See VAN MABUSE.			
GOYA Y LUCIENTES (FRANCISCO).	Portrait of an old Lady	IX	64	51
	The Baptism	IX	66	52
	The Marriage	IX	66	53
	Portrait of General Foraster	X	68	44
	Portrait of Princess Isabella, afterwards Queen of Naples	X	69	54

			Catalogues	Pages	N°
GOYA Y LUCIENTES (FRANCISCO). —	“ Capricho ” . . .		XI	60	53
—	—	—	Portrait of a Lady.	XI	62
—	—	—	Portrait of Thérèse		54
			Cabarrus, afterwards		
			Princesse de Chimay.	XI	62
—	—	—	Portrait of Don Felix		55
			Colón de Larriategui	XII	68
—	—	—	Portrait of Don Diego		42
			de Colón	XII	68
—	—	—	Portrait of Gasparini.	XII	70
GOYEN (JAN VAN). —	View in Holland		RC	48	44
—	View of Dordrecht from Papen-				35
	drecht		RC	48	36
—	River Scene		RC	50	37
—	Winter in Holland		RC	50	38
—	View of Dordrecht		RC	52	39
—	View near Dordrecht		RC	52	40
—	River Scene		RC	54	41
—	Dutch River Scene		RC	54	42
—	River Scene in Holland		RC	56	43
—	Dutch River Scene in Winter .		RC	56	44
—	Calm Sea		I	16	12
—	View of Dort.		I	18	13
—	The Calm before the Storm . .		I	18	14
—	View of Dort.		II	14	10
—	A Sea View		II	14	11
—	The Coast of Scheveningen . .		III	21	14
—	Halt at the Village Inn		IV	14	8
—	A Sea View		V	24	17
—	A Dutch Canal in a Thunderstorm		VI	22	15
—	A Sea View		VII	18	12
—	View of Nimeguen.		VII	18	13
—	« L'Arc-en-ciel »		VIII	22	15
—	Frozen River Scene.		VIII	24	16
—	Winter Scene with Skaters . .		VIII	24	17
—	View of the Town of Rhenen. .		XI	14	10
GRECO (DOMENICO THEOTOKOPOULI, called EL). —	St.				
	James		XI	73	65
—	Portrait of Constantin de Baillis .		XI	74	66
—	The Holy Family.		XI	76	67
—	Supper in the House of Simon. .		XI	78	68
—	Christ with Mary and Martha. . .		XI	80	69
—	Mary Magdalen.		XI	82	70

			Catalogues	Pages	N ^o
GRECO (DOMENICO THEOTOKOPOULI, called ELI).					
		Holy Family.	XII	30	53
GREUZÉ (JEAN-BAPTISTE).		Portrait of Mademoiselle			
		Philiberte Ledoux. . .	RC	294	269
		" La Pelotonneuse " . .	RC	296	270
		Portrait of the Duchesse			
		d'Angoulême.	RC	297	271
		Innocence	RC	298	272
		The two Sisters	I	38	75
		Bust of a little Girl. . .	II	74	62
		" La Suppliante " . . .	III	104	73
		The Pet Lamb	III	104	79
		Portrait of a little Boy. .	IV	30	69
		Bust-Portr. of a little Girl	V	92	77
		" La Jeune Fille au Mou-			
		choir "	VII	32	69
		Bust of a young Girl . .	VIII	38	70
		Portrait of a little Boy. .	VIII	38	71
		The Fortune Teller. . .	IX	32	65
		" Le Réveil "	X	79	64
		The Letter.	X	30	65
GUARDI (FRANCESCO).		La Piazzetta	RC	272	246
		La Piazza San Marco . . .	RC	272	247
		San Giorgio Maggiore . . .	RC	274	248
		Santa Maria della Salute . .	RC	274	249
		La Piazza San Marco . . .	I	72	60
		The Feast of the Bucentoro.	I	72	61
		The Lagues of Venice . .	II	63	57
		View of the Square of Saint			
		Mark's, Venice	III	39	71
		View of the Rialto, Venice.	III	90	72
		St. Mark's Place, Venice. .	V	32	69
		View of the Piazza of San			
		Marco, Venice.	VI	74	59
		View of the Piazzetta, Venice.	VI	74	60
		The Piazzetta, Venice . . .	VII	70	57
		The Dogana, Venice. . . .	XII	70	45

H

HALS (FRANS).	—	The Violin Player.	RC	58	45
	—	The Fisher-Boy	RC	58	46

		Catalogues	Pages	N ^o
HALS (FRANS). —	The Flute Player	RC	60	47
— —	« Le Chanteur de Psaumes »	RC	60	48
— —	Portrait of a Man	RC	62	49
— —	The Jolly Toper.	RC	62	50
— —	Portrait of a Lady	RC	64	51
— —	Portrait of a Gentleman	RC	64	52
— —	Portrait of a Dutch Lady	RC	66	53
— —	Portrait of Koeymans Loon van Ablasserdam.	RC	66	54
— —	A Dutch Family	RC	68	55
— —	Portrait of a Man	RC	69	56
— —	Portrait of a Gentleman	II	16	12
— —	Portrait of a Burgomaster	II	16	13
— —	Portrait of a Lady	III	25	17
— —	Portrait of a Gentleman	III	26	18
— —	« Le joyeux Buveur »	III	28	19
— —	The Jolly Toper.	IV	16	9
— —	Portrait of a Lady	V	26	19
— —	The travelling Artist	VIII	26	18
— —	Portrait of a Burgomaster	VIII	26	19
— —	Head of a laughing Boy	VIII	28	20
— —	Portrait of an old Lady	IX	20	13
— —	Portrait of a young Lady.	X	26	17
— —	Portrait of a Burgomaster	XI	16	11
— —	The laughing Boy	XI	17	12
— —	Portrait of a Man	XII	20	10
HALS (DIRK). —	A Jovial Company	V	24	18
HARLOW (GEORGE HENRY). —	The Guitar Player	II	96	80
HEDA (WILLEM CLAES). —	Still Life	V	27	20
— —	Still Life	VII	20	15
— —	Still Life	XI	18	13
HEEM (JAN DAVIDZ DE). —	Still Life	II	18	14
HEEM (JAN DAVIZ) and DAVID TENIERS, THE YOUNGER.	— The Interior of a Kitchen	I	60	50
HELST (BARTOLOMEUS VAN DER) —	Portrait of a Lady.	VII	22	16
— —	Portrait of a Gentleman.	VII	22	17
— —	Portrait of an old Lady.	VIII	28	21
HEYDEN (JAN VAN DER). —	View of a Canal in Holland.	RC	70	57
— —	View of the University at Leyden.	V	28	21
— —	View of the University of Leyden.	XI	20	14
HILTON (WILLIAM). —	A Bacchante disarming Cupid. . . .	II	96	81

		Catalogues	Pages	N ^o
HOBBEEMA (MEINDERT).	— The Cottage under Trees.	RC	72	58
—	— Landscape with Water-Mill . .	RC	72	59
—	— A View of a wooded Country.	RC	74	60
—	— River near the Edge of a Forest.	RC	75	61
—	— The Rustic Bridge.	RC	76	62
—	— Forest Scene	RC	78	63
—	— A River Scene.	RC	78	64
—	— View in Westphalia	RC	80	65
—	— A View of a Water-Mill . . .	RC	81	66
—	— The Castle of Kostverloren. .	I	20	15
—	— The Water-Mill in the Forest.	I	22	16
—	— A woody Landscape.	II	20	16
—	— A Landscape with a Cottage.	II	22	17
—	— Cottages under Trees	II	22	18
—	— River Scene	III	22	15
—	— Landscape with a Water-Mill .	III	24	16
—	— A River Scene	V	36	22
—	— A Rural Village Scene. . . .	VII	24	18
—	— A Canal at Amsterdam. . . .	VII	25	19
—	— Cottages under Trees	IX	21	14
—	— A Forest Scene	IX	22	15
—	— Landscape, A Study.	X	24	16
—	— Landscape	XII	21	11
HOGARTH (WILLIAM).	— Portrait of the Artist. . . .	VI	108	88
—	— Bust of a young Girl. . . .	IX	100	78
HOLBEIN (HANS), THE YOUNGER.	— Portrait of an Ecclesiastic. . . .	RC	82	67
—	— Portrait of Landenbeern, a young Swiss Nobleman.	I	22	17
—	— Portrait of a young Man. . .	IV	16	10
HOLBEIN (HANS), THE ELDER.	— The Death of the Virgin in the Presence of the Apostels.	III	76	61
HOLBEIN (SIGMUND).	— Portrait of a young Lady. . .	V	32	24
—	— Portrait of a young Man . . .	V	32	25
HONDECOETER (MELCHIOR D').	— Poultry Yard.	RC	84	68
—	— Ducks and a Cock	I	24	18
—	— Fowl in a Park.	IV	18	11
—	— A Poultry Yard.	VI	22	16
HOOCH (PIETER DE).	— The Slippers	RC	84	69
—	— Interior of a Chamber	RC	86	70
—	— Dutch Interior	RC	86	71
—	— A Music Party	RC	88	72
—	— Dutch Housewives	RC	88	73

		Catalogues	Pages	N ^o
HOOCH (PIETER DE). —	The Music Party	I	24	19
—	Dutch Interior	II	18	15
—	Interior with Figures	IV	18	12
—	The Music Party	V	30	23
—	Dutch Interior	VII	26	20
—	A Music Party.. . . .	VIII	30	22
—	Lady feeding a Parrot . . .	IX	24	16
—	The Tric-Trac Players . . .	IX	24	17
—	A Party at Dinner on a Terrace.	XI	20	15
—	“ The Parrot ”	XII	22	12
—	Dutch Garden-Court	XII	24	13
HOPPNER (JOHN). —	Portrait of Lady Braithwaite Boughton	RC	316	287
—	“ Forsaken ”	RC	316	288
—	Portrait of Mrs. Burrell. . . .	RC	318	289
—	Portrait of Countess Oxford. .	I	100	85
—	Portrait of Mrs. Angerstein . .	I	100	86
—	Portrait of Miss Stanton. . . .	II	93	82
—	Mob-Cap.	II	93	83
—	Portrait of Georgina, Second Wife of the fifth Duke of Devonshire.	III	114	87
—	Portrait of Lady Elizabeth Whitbread.	III	116	88
—	Portrait of Lady Powlett, second Wife of John, fourth Earl of Powlett.	IV	94	80
—	Maternity	V	106	88
—	Master Mercier riding on a Stick.	VI	103	89
—	Portrait of Margaret Bryan. . .	VI	110	90
—	Portrait of Lady Cunningham..	VI	110	91
—	Portrait of Mrs. Swete.	VI	112	92
—	Portrait of Miss Dorothy Bland, afterwards Mrs. Jordan. . . .	VI	112	93
—	Portrait of a Lady	VII	102	86
—	Portrait of a Lady	VII	102	87
—	Portrait of Mr. Lingley, the Musician	VII	104	88
—	Portrait of Mrs. Penrose . . .	VIII	100	81
—	Portrait of Miss Raine.	VIII	102	82
—	Portrait of a young Lady . . .	VIII	103	83

		Catalogues	Pages	Nº
HOPPNER (JOHN). --	Portrait of the Honorable Henrietta Hanbury Tracy, Daughter of Admiral Lord Sudeley.	IX	100	79
—	Portrait of George Cholmeley.	IX	102	80
—	Portrait of Sir George Beaumont, Bart.	IX	102	81
—	Portrait of a young Lady. . .	IX	104	82
—	Portrait of Mrs. Arbuthnot . .	IX	104	83
—	The Daughter of the Earl of Westmoreland as an Angel..	X	106	86
—	Portrait of Mrs. Home. . . .	X	106	87
—	Portrait of Mrs. Batt.	X	108	88
—	Portrait of a Lady, said to be Mrs. Fitz-Herbert.	X	108	89
—	Portrait of Mrs. Manning and her Daughter.	XII	124	90
—	Portrait of Lady Mary Arundell of Wardour.	XII	126	91

I - J

IMOLA (INNOCENZO FRANCUCCI, called INNOCENZO DA).	The Marriage of Saint Catherine .	IV	60	51
JANSSENS VAN CEULEN (CORNELIS). —	Portrait of Lady Waterpark	RC	90	74
—	Portrait of Doctor William Harvey.	II	24	19
—	Portrait of Henry, Prince of Wales, Son of James I., Brother of Charles I.	II	24	20
—	Portrait of Lettice, Viscountess Falkland	III	29	20
—	Portrait of a Gentleman	III	30	21
—	Portrait of a Lady, supposed to be Henrietta Maria, Queen of England.	IV	20	13
—	Portrait of a Gentleman	IV	20	14
—	Portrait of a Lady.	V	34	26
—	Portrait of Sir John Gage, of Foile.	VI	24	17
—	Portrait of Lady Dorothy Godolphin	VI	24	18
—	Portrait of a Lady holding a Rose.	VII	28	21
—	Portrait of a Gentleman.	VII	28	22
—	Portrait of a young Lady	VIII	31	23

	Catalogues	Pages	N°
JANSSENS VAN CEULEN (C.). — Portrait of a Lady. . .	VIII	32	24
— — Portrait of a Lady.	X	26	18
JARDIN (KAREL DU). — Mother amusing her Child. .	RC	90	75
JORDAENS (JACOB). — Historical Subject	VI	26	19

K

KESSEL (JAN VAN) and DAVID TENIERS, THE YOUNGER. — Anthony Moncada elected by the States General Commander-Chief.	IX	48	37
— — and DAVID TENIERS, THE YOUNGER. — Anthony Moncada repulses Cabrera.	IX	48	38
— — and DAVID TENIERS, THE YOUNGER. — Anthony Moncada supreme Arbiter of Peace and War	IX	50	39
KEYSER (THOMAS DE). — Portrait of a Gentleman. .	RC	92	76
— — Portrait of a Lawyer . . .	RC	92	77
— — Portrait of a Gentleman. .	IV	22	15
KONINCK (SALOMON). — A Dutch Merchant	VI	26	20
— — A Merchant.	VII	30	23

L

LANCRET (NICOLAS). — « Amusements Champêtres ». .	X	82	66
— — Rustic Dance.	XII	112	73
LANDSEER (SIR EDWIN). — Portrait of Lady Rachel Russel, when a Child, with her Fawn « Harty »	RC	318	290
LARGILLIÈRE (NICOLAS). — Portrait of the Duchesse de Villars	RC	300	273
— — Portrait of the Duchesse de Villars	II	76	63
— — Portrait of James Francis Edward Stuart	III	106	80
— — Portrait of Marie de Lau- bespine	IV	82	70
— — Portrait of James Francis Edward Stuart	IV	82	71
— — Portrait of Madame la Présidente Hénin. . .	V	94	78

		Catalogues	Pages	N ^o
LARGILLIÈRE (NICOLAS).	Portrait of the Marquis de Vandenesse	VI	92	74
—	Portrait of the Marquis de Vandenesse	VI	92	75
—	Portrait of a Lady. . . .	VIII	90	72
—	Portrait of a Lady. . . .	VIII	90	73
—	Portrait of a young Lady	IX	84	66
—	Portrait of the Comtesse de Longeais	IX	84	67
—	Portrait of the Marquise du Châtelet, as Astro- nomy.	IX	86	68
—	Portrait of Madame de Noirmont	X	82	67
—	Portrait of Madame de Longeais.	XI	96	79
—	Portrait of Madame de Rignac	XI	96	80
LAWRENCE (SIR THOMAS).	Head of a Child. . . .	RC	320	291
—	Miss Murray, afterwards Mrs. Boyce	RC	320	292
—	Portrait of Miss Siddons, Daughter of the famous Actress, Mrs. Siddons.	I	102	87
—	Portrait of Mrs. Kemble, the Actress	I	102	88
—	A Bacchante.	I	106	91
—	Portrait of Lady Owen.	III	116	89
—	Portraits of the Misses Fanny and Jane Hamond.	IV	96	81
—	Portrait of Lady Wallscourt.	IV	97	82
—	Portrait of Miss Hopman	IV	98	83
—	Portrait of Mrs. Cuthbert	IV	100	84
—	Portrait of Mr. Cuthbert	IV	101	85
—	Portrait of Miss Brummel.	V	103	89
—	Portrait of a young Lady	V	103	90
—	Portrait of the Countess of Darnley	VII	104	89
—	Portrait of a young Lady	VIII	104	84
—	Portrait of a Lady. . .	VIII	106	85

			Catalogues	Pages	N ^o
LAWRENCE (SIR THOMAS).	—	Portrait of Henry, first Earl of Mulgrave. . .	VIII	106	86
—	—	Portraits of Charles Biny Esq., and his two Daughters.	VIII	108	87
—	—	Portrait of Lady Aberdeen	XI	110	90
—	—	Portrait of Master Ainslie	XI	112	91
—	—	Portrait of Lady Grey	XI	112	92
—	—	Portrait of Mrs. Raikes and her Daughter. . .	XII	128	82
—	—	Portrait of Master Arbuthnot	XII	130	83
—	—	Portrait of Mrs. William Locke	XII	130	84
—	—	Portrait of the Duke of Wellington	XII	132	85
—	—	The Misses Hague («The two Sisters »). . . .	XII	132	86
LEBRUN (M ^{me} L. E. VIGÉE)	—	see VIGÉE-LEBRUN. . . .			
LEDoux (M ^{lle} PHILIBERTE).	—	A little Girl at her Toilet.	I	86	73
LEE (FREDERICK R.).	—	Landscape.	IV	102	86
LE LORRAIN (CLAUDE GELLÉE, called).	—	Sea-Port in Italy.	I	90	76
—	—	A Sea-Port.	V	92	76
—	—	A Sea-Port.	VI	90	72
—	—	Christ appearing to Mary Magdalen . . .	VI	90	73
—	—	The Flight into Egypt	VII	80	68
LELY (SIR PETER).	—	Portrait of Elizabeth Hamilton, Comtesse de Grammont, as St. Catharine.	IX	26	18
LIPPI (FRA FILIPPO).	—	Virgin and Child.	V	83	70
LIPPI (FILIPPINO).	—	The Virgin and Child with St. John.	VIII	74	59
—	—	Virgin and Child	XI	64	56
LOO (CARLE VAN).	—	« La Conversation Espagnole »	II	78	65
—	—	Portrait of Queen Marie Leczinska.	XI	98	81
—	—	Portrait of the Marquise de la Feronay.	IV	84	72
—	—	Portrait of a Lady	VII	82	70
LOO (JEAN-BAPTISTE VAN).	—	Portrait of Mme Favart, of the « Comédie Française »	V	94	79

LOO (LOUIS MICHEL VAN),	Portrait of Nicolas			
	Beaufort,	VIII	62	76
	Portrait of Turgot,	X	64	65
LOTTO (LORENZO),	Portrait of d'Alembert,	X	64	67
	Virgin and Child surrounded			
	by Saints,	VI	70	61
—	Portrait of a Venetian Lady,	VIII	75	61
	—			
LUCIANI (SEBASTIANO). —	See PROMBO.			
LUCIDEL (NICOLAS NEUCHÂTEL, called)	Portrait of			
	a Lady,	III	73	68
—	Portrait of a Man,	IV	52	76
LUNI (BERNARDINO),	Peace,	IV	62	58
	Praying for Liberation,	IV	62	55
—	Burying the Treasure,	IV	64	54
—	Killing the Enemy,	IV	64	55
—	Portrait of a young Lady,	VII	76	53
—	The Marriage of St. Catharine,	X	62	51
—	Madonna and Child and St. John,	XI	64	57
—	St. Agnes,	XI	66	53

M

MABUSE (JAN GOSSAERT, called VAN),	The Virgin			
	and Child,	III	76	61
—	Portrait of a Lady,	IV	22	16
MAES (NICOLAS),	Portrait of a Lady,	RC	94	73
	Portrait of a Gentleman,	RC	94	70
—	The Calvinist,	RC	96	36
—	A female Servant plucking a			
—	Duck,	RC	96	34
—	Interior of a Chamber,	II	26	21
—	Bust of an old Lady,	IV	24	17
—	Portrait of a Gentleman,	IV	24	13
—	Portrait of a Lady,	VII	36	24
—	Portrait of an old Lady,	IX	23	19
MANTEGNA (ANDREA). —	Salvator Mundi,	XII	72	46
MASSYS (JAN). —	Susanna and the Elders,	IX	23	2
MASSYS (QUINTEN),	Virgin and Child,	RC	63	32
	The Entombment of Christ,	I	26	20
	A Bust of Christ,	VII	52	25
—	Head of Christ,	X	23	19

	Catalogues	Pages	N°
MASTER OF THE DEATH OF THE VIRGIN. — The Virgin and Child, and St. Joseph.	VIII	34	25
— — — The Holy Family.	XI	22	17
MASTER OF THE FEMALE HALF-LENGTHS. — The Repose during the Flight into Egypt. . .	X	28	20
— — — A young Woman playing a Lute .	XI	22	16
MAZZOLA (FILIPPO). — The Virgin and Child. . . .	VI	76	62
— — — Portrait of a young Man. . .	VIII	76	61
MEER (JAN VAN DER) OF DELFT. — A Lady at a Spinnet	RC	102	35
— — — The " Billet doux " .	RC	102	36
— — — The Geographer . .	RC	104	37
— — — The sleeping Servant	RC	104	38
MEIRE (GERARD VAN DER). — Virgin and Child . . .	RC	93	33
MELZI (FRANCESCO). — Holy Family.	XII	72	47
MEMLING (HANS). — The Descent from the Cross (Triptych)	RC	100	34
— — — The Mass of Saint Gregory. (Triptych).	II	26	22
— — — Two Wings of a Triptych with Portraits of the Donors . . .	IV	26	19-20
METSU (GABRIEL). — Dutch Interior.	RC	106	39
— — — The Breakfast	RC	106	90
— — — The Artist.	RC	108	91
— — — A Visit to the Baby.	II	30	25
— — — Dutch Interior.	V	34	27
— — — Lady and Gentleman at a Spinnet.	VI	28	21
— — — The Straw-Hatcher	X	30	21
— — — Young Woman, reading. . . .	X	30	22
— — — Young Lady with her Page. . .	XII	24	14
MIEREVELT (MICHEL JANSZ VAN). — Portrait of a Lady.	III	32	22
— — — Portrait of a Gentleman. .	III	32	23
— — — Portrait of Maria Breman .	IV	27	21
— — — Portrait of William of Nassau, Prince of Orange. .	IV	28	22
— — — Portrait of the Wife of Burgomaster van der Horst.	V	36	28
— — — Portrait of an old Lady . .	X	32	23
— — — Portrait of an elderly Lady.	X	32	24
MIERIS (FRANS VAN). — " La belle Dentellière " . . .	RC	108	92
— — — The Toilet.	II	28	23
— — — " Les Bulles de Savon " . .	III	34	24

MIGNARD (PIERRE). — Portrait of the Duchesse de la Vallière and her Daughter, afterwards Princesse de Conti . . .	II	78	66
MIGNON (ABRAHAM). — Fruits, Insects and Reptiles.	VIII	31	26
MOLENAER (JAN MIENZE). — A Social Group	IX	30	21
MORALES (LUIS DE). — Virgin and Child	XI	66	59
MOREELSE (PAULUS). — Portrait of a young Woman.	I	26	21
MORLAND (GEORGE ¹). — Duck shooting	RC	322	293
— — Rustic Scene.	RC	322	294
— — The Wood Gatherers.	I	104	89
— — In the Snow	I	104	90
— — The Visitation to the Child at Nurse.	II	100	84
— — Selling Fish	II	100	85
— — Squire Thornhill and Olivia (Scene from the Vicar of Wakefield).	IV	104	87
— — The Gamekeeper's Return.	IV	104	88
MORLAND (HENRY). — Portrait of Mrs. Arbuthnot	VI	114	94
MORO (ANTONIO). — Portrait of a Princess	VI	29	22
— — Portrait of a young Lady of Quality.	IX	30	22
MORONE (FRANCESCO). — Portrait of a Gentleman.	X	63	52
MOROXI (GIOV. BATTISTA). — Portrait of a Nobleman.	I	68	57
— — Portrait of the Senator Vercellino Olivazzi	XI	68	60
— — Portrait of a Man	XI	68	61
— — Portrait of a Gentleman	XII	74	48
MOSTAERT (JAN). — Portrait of a Man	V	36	29
— — The Crucifixion	VII	32	26
— — The Adoration of the Magi (Triptych).	X	34	25
MURILLO (BARTOLOMÉ ESTÉBAX). — The Immaculate Conception	RC	276	250
— — The Holy Family.	RC	277	251
— — Saint Joseph and the Infant Christ	RC	278	252
— — Saint Francis of Assisi.	RC	278	253
— — The Portrait of the Artist.	I	74	62
— — Portrait of Dona Juana Emilenente.	I	74	63
— — Our Lady of Madrid	I	76	64
— — St. Francis.	I	76	65
— — Portrait of a Spanish Nobleman	I	78	66
— — St. Francis de Paul	I	80	67

		Catalogues	Pages	N ^o
MURILLO (BARTOLOMÉ ESTÉBAN). —	St. Francis of			
	Assisi in Ecstasy.	I	80	68
— —	« La Vierge du Mont Carmel ».	II	72	60
— —	Praying Magdalen.	IV	66	56
— —	Flight into Egypt	V	84	71
— —	Saint Anthony and the Infant			
	Christ.	VI	78	63
— —	St. John the Evangelist. . .	VI	78	64
— —	Virgin and Child in Glory .	VI	80	65
— —	The Infant Christ	VIII	78	62
— —	Child with a Lamb.	XI	70	62
MUSSCHER (MICHEL VAN). —	Portraits of a Lady and			
	a Gentleman.	II	28	24

N

NATTIER (JEAN-MARC). —	Portrait of the Marquise de			
	Poyanne.	RC	300	274
— —	Portrait of Adélaïde Victo-			
	rine de France, Daughter			
	of Louis XIV.	RC	302	275
— —	Portrait of a Lady as Hebe.	RC	302	276
— —	Princesse de Lambesque .	I	92	78
— —	Portrait of Madame de Fla-			
	vacourt (« Le Silence ») .	II	80	67
— —	Portrait of the Duchesse de			
	Châteauroux	II	80	68
— —	Portrait of a young Lady .	II	82	69
— —	Portrait of the Duchesse de			
	Chevreuse	III	106	81
— —	Young Lady with a Cat and			
	a Bird.	V	97	81
— —	Portrait of Madame Victoire,			
	Daughter of Louis XV, as			
	Diana	V	98	82
— —	Portrait of the Marquise de			
	Lénancourt.	VI	94	77
— —	Portrait of M ^{lle} de Charo-			
	lais, Sister of the Duc de			
	Bourbon.	VII	84	71
— —	Portrait of Madame Victoire			
	de France	IX	87	69

		author	Page	No.
NATIER (JEAN MARC)	Portrait of the Marquise de Mailly	IX	373	50
	Portrait of Madame Adelaide de France	X	376	51
	Portrait of a young Lady	X	376	52
	Portrait of the Comtesse de Clermont	XI	378	53
	Portrait of Madame de la Porte, née Caumartin	XI	100	55
	Portrait of Madame Elisabeth de France, afterwards Duchess of Parma	XI	102	54
	Portrait of a Gentleman	XII	111	54
	Moonlight	RC	110	55
NEER (AART VAN DER)	An Autumn Morning — Sunrise	RC	110	54
	Landscape. Moonlight	RC	112	55
	Dutch River Scene by Moonlight	RC	112	56
	Winter in Holland	I	23	22
	The Borders of the Mæse. Moonlight	I	23	23
	River Scene. — Morning	I	30	24
	A Canal Scene. — Sunset.	II	31	26
	Twilight	II	32	27
	A Village on a River	III	34	25
	River Scene	IV	30	23
	River Scene at Sunset	IV	30	24
	Canal Scene by Moonlight	IV	32	25
	Winter Sports	V	33	30
	River Scene. — Evening	V	33	31
	Winter Scene	VI	30	23
	Winter Scene	VI	32	24
	Landscape. — Evening	VI	32	25
	A Dutch Town on a Canal by Moonlight	VII	34	27
	River Scene by Daylight	IX	32	23
	Canal Scene by Moonlight	IX	32	24
	Frost Scene. — Sunset	XI	24	13
	River Scene. — Sunset	XI	24	19
	River Scene by Moonlight	XI	26	20
	Village on the Banks of a Canal. Moonlight Effect	XI	26	21

	Catalogues	Pages	N ^o
NEER (EGLON H. VAN DER). — The Message.	VIII	36	27
NERI DI BICCI. — The Virgin and Child enthroned . .	VIII	78	63
NETSCHER (GASPAR). — The Card Party	RC	114	97
— — The juvenile Artists	VIII	36	28
— — Young Lady feeding a Parrot.	XI	28	22
NEUFCHATEL (NICOLAS). — See LUCIDEL.			

O

OPIE (JOHN). — The Fortune-Teller	RC	324	295
— — Portrait of Mrs. Coxe.	IV	106	89
— — Mother and Child.	IV	106	90
— — Portrait of Lady Hamilton	VI	114	95
— — Portrait of Miss Gandon.	XI	114	93
ORLEY (BARENT VAN). — The Virgin and the Infant Christ	V	40	32
— — Portrait of a young Lady.	VII	34	28
— — The Virgin and Child	IX	34	25
— — The Adoration of the Shepherds. (Triptych).	X	34	26
OSTADE (ADRIAEN VAN). — Man at a Window	RC	114	98
— — Village Street Scene.	RC	116	99
— — A Gathering of Peasants in front of a Village Inn.	RC	116	100
— — Boors playing Triè-Trac	RC	118	101
— — Interior of a Cottage.	RC	118	102
— — The Itinerant Musicians	RC	120	103
— — Dancing Peasants	I	30	25
— — Dutch Interior.	I	32	26
— — The Card Players	I	32	27
— — The Smoker	I	34	28
— — The Rustic Concert	I	34	29
— — Interior of a Peasant's Cottage.	III	36	26
— — Interior of a Country Alehouse.	IV	34	27
— — The interrupted Game	V	40	33
— — Villagers merry-making.	VI	34	26
— — The Itinerant Musician.	VI	35	27
— — Peasants in Conversation.	VIII	38	29
— — Peasants in front of an Ale- House	IX	34	26

		Catalogues	Pages	N ^o
OSTADE (ADRIAEN VAN). — Interior of a Peasant's Cot-				
— — — — —	tage	X	36	27
— — — — —	" Les Harangueurs "	X	36	28
— — — — —	Peasants before a Village Ale-			
— — — — —	House	XI	28	23
— — — — —	Dancing in the Barn	XII	26	15
OSTADE (ISACK VAN). — A View on a Canal in Winter.		RC	120	104
— — — — —	The Village Inn	II	34	28
— — — — —	The flooded Road	V	42	34
— — — — —	A View on a Canal in Winter.	V	42	35
— — — — —	Peasants halting at an Inn. .	VII	36	29
— — — — —	Winter Scene	XII	28	16

P

PALMA (GIACOMO), THE ELDER. — " Salvator Mundi "		VII	72	59
— — — — —	Holy Family	XII	74	49
PALMEZZANO (MARCO). — The Holy Family, and the				
— — — — —	little St. John.	VI	80	66
PANINI (GIOVANNI PAOLO). — Ancient Rome		III	92	73
— — — — —	Rome at the Time of the			
— — — — —	Renaissance.	III	92	74
PANTOJA DE LA CRUZ. — Portrait of a noble Lady . .		XI	70	63
PATER (J.-B.-J). — " Plaisirs Champêtres "		RC	304	277
— — — — —	" Fête Champêtre "	I	90	77
— — — — —	" Le Savetier "	III	108	82
— — — — —	" Plaisirs Champêtres "	V	96	80
— — — — —	" Le Mari cocu et battu " . . .	VII	85	72
— — — — —	The Fortune-Teller	VIII	92	75
— — — — —	" Les Loisirs Champêtres " . . .	IX	90	71
— — — — —	" Concert Champêtre "	X	88	72
— — — — —	" La Cueillette des Roses " . . .	X	118	73
— — — — —	Blind Man's Buff	XI	104	85
— — — — —	The Pleasures of Bathing. . . .	XI	104	86
PERUGINO (PIETRO VANUCCI, called IL). — The Mar-				
— — — — —	tyrdom of St. Sebastian. .	IX	68	54
PIOMBO (SEBASTIANO LUCIANI, called SEBASTIANO DEL).				
— — — — —	Portrait of Attila Grimaldi. . . .	RC	280	254
— — — — —	Portrait of Pope Clement VII. . .	VI	82	67
— — — — —	Portrait of Francesco degli Albizzi.	X	64	53
— — — — —	Portrait of Francesco degli Albizzi.	XII	76	50

		Catalogues	Pages	N ^o
POLLAIUOLO (ANTONIO DEL). —	The Virgin, Infant			
	Christ, and two Saints.	IV	67	57
POLLAIUOLO (PIERO DEL). —	The Virgin and Child .	V	86	72
POTTER (PAULUS). —	The Stadhouder's Horses. . .	RC	122	105
—	Wishing « God Speed » . . .	RC	122	106
—	Head of a Bull	RC	124	107
—	A Farrier's Shop	RC	124	108
—	Portrait of a Piebald Horse . .	III	37	27
—	Three Cows at Pasture	IV	34	28
—	Landscape with Cattle, Horses			
	and Figures	V	44	36
—	Cows and Goats reposing. . .	VII	36	30
—	The Return of the Flock . . .	XII	28	17
POURBUS (PIETER), THE YOUNGER. —	Portrait of a			
	Gentleman.	VIII	38	30
PREVITALI (ANDREA). —	The Madonna with the Infant			
	Christ and St. John. . . .	X	66	54
PYNACKER (ADAM). —	The Ferry-Boat	IV	36	29

R

RAEBURN (SIR HENRY). —	Portrait of Master Mac-			
	kenzie and his Dog.	II	104	87
—	Portrait of Mrs. O'Beirne . . .	III	118	90
—	Portrait of the Rev. Lucius			
	O'Beirne	III	118	91
—	Portrait of Master Robinson. .	IV	108	91
—	Portrait of Mrs. Graham Young			
	and Child.	V	110	91
—	Portrait of Mrs. Cunningham			
	Graham.	V	111	92
—	Portrait of Miss Nancy Graham.	VI	116	96
—	Portrait of John Gibson Lockhart.	VI	117	97
—	Portrait of Mrs. Kennedy Lawrie.	VI	118	98
—	Portrait of Mrs. Scott	VI	120	99
—	Portrait of Neville Wood Esq.			
	when a Child	VII	106	90
—	Portrait of Mrs. White, of Howden	VIII	109	88
—	Portrait of Miss Somerset . . .	VIII	110	89
—	Portrait of a Gentleman	VIII	112	90
—	Portrait of Mr. Macdonald, of			
	Clan Ronald	VIII	112	91

	Catalogues	Pages	N ^o
RAEBURN (SIR HENRY). — Portrait of Margaret Douglas, of Brighton, afterwards			
Mrs. Hunter of Burnside.	IX	106	31
— — — Portrait of Elizabeth Graham, of			
Fintry, afterwards Mrs. Douglas			
of Brighton.	IX	106	35
— — — Portrait of Lady Ramsey.	IX	108	36
— — — Portrait of a Gentleman.	IX	108	37
— — — Portrait of James Cruikshank, the			
Astronomer.	IX	110	38
— — — Portrait of John Andrew Macdon-			
nel Bonar, Esq., of Kimm-			
ingham and Warriston.	IX	110	39
— — — Portrait of Sir William Napier,			
Bart.	X	110	90
— — — Portraits of John Murray and			
his Brother.	X	112	91
— — — Portraits of Colonel and Mrs. Ram-			
say.	X	112	92
— — — Portrait of Margaret Moncrief,			
afterwards Mrs. Pattison.	X	114	93
— — — Portrait of Mrs. James Monteith,			
née Miss Margaret Thomson of			
Camphill.	XI	114	94
— — — Portrait of Mrs. Hart.	XI	116	95
— — — Portrait of Colonel Robert Mac-			
donald.	XI	117	96
— — — Portrait of J. Patterson Esq., Civil			
Engineer, of Leith.	XI	118	97
— — — Portrait of Lady Holland.	XII	134	37
— — — Portrait of Mrs. Stewart-Richard-			
son.	XII	136	38
— — — Portrait of Lady Cathcart.	XII	136	39
— — — Portrait of James Veitch, Lord			
Eliock.	XII	138	90
— — — Portrait of Squire Johnston.	XII	138	91
— — — Portrait of the Reverend John			
Home.	XII	140	92
— — — Portrait of Mrs. Craigie Halkett.	XII	140	93
RAEBURN (SIR HENRY) and WATSON (SIR J. GORDON). —			
Portraits of Mrs. Raeburn and			
her Children.	II	102	36
RAIBOLINI (FRANCESCO). — See FRANCIA.			

	Catalogues	Pages	N ^{os}
RAMENGGI (BARTOLOMEO). — See BAGNACAVALLLO. . .			
RAPHAEL (SANZIO). — La Vierge du Duc de Lorraine.	I	84	71
— — The Madonna of the Convent of Sant' Antonio at Perugia. . .	III	94	75
— — Portrait of Giuliano de' Medici, Duc de Nemours.	X	68	56
— — Portrait of a young Lady. . . .	XI	72	64
RAVESTEYN (JAN ANTHONISZ VAN). — Portrait of a young Lady.	III	38	28
— — Portrait of Jannetje Willems Hooft, Wife of Abraham Le Gillon . .	VII	38	31
— — Portrait of Abraham Le Gillon . .	VII	38	32
REMBRANDT VAN RYN. — Portrait of an old Man with a ragged Beard	RC	126	109
— — Rembrandt laughing, with a Capon the back of his Head	RC	126	110
— — Rembrandt's Father in a broad-brimmed Hat. . . .	RC	128	111
— — Rembrandt's Father, gazing fixedly at the Spectator. .	RC	128	112
— — St. Paul writing his Epistle to the Thessalonians . . .	RC	130	113
— — St. Paul seated at a Writing- Table and meditating. . .	RC	130	114
— — The Supper at Emmaüs. . . .	RC	132	115
— — The Raising of Lazarus. . . .	RC	132	116
— — High Priest with a Book. . . .	RC	134	117
— — St. John the Baptist.	RC	134	118
— — A young Girl, standing in an Interior	RC	136	119
— — Rembrandt's Sister at her Toilet (The so called Jewish Bride).	RC	136	120
— — Rembrandt's Sister in a fur- trimmed Cloak	RC	138	121
— — Portrait of the Artist's Sister.	RC	138	122
— — Portrait of a young Woman.	RC	140	123
— — Portrait of a young Man. . . .	RC	140	124
— — Portrait of a young Lady . . .	RC	142	125
— — Portrait of Petronella Buys (afterwards the Wife of Bur- gomaster Cardon).	RC	142	126
— — Study of an old Man	RC	144	127

REMBRANDT VAN RYN,	Portrait of an old Man	RO	141	130
	Portrait of Rembrandt's Wife Saskia	RO	146	139
	Portrait of the Painter	RO	146	138
	Young Lady at her Toilet	RO	147	139
	" L'Homme a l'Armure "	RO	148	142
—	The little Gipsy Girl	RO	150	133
—	" Le Comte de Bourbon "	RO	150	134
	Susannah and the Elders	RO	152	135
—	Daniel's Vision	RO	153	136
	Philemon and Baucis	RO	154	137
	Old Lady with a Bible	RO	156	138
—	Portrait of Rembrandt's Son Titus	RO	157	139
—	Portrait of a Man	RO	158	140
—	Potiphar's Wife accusing Joseph	RO	160	141
—	Portrait of an old Man	RO	161	142
—	Portrait of a Man	RO	162	143
—	" Rembrandt's Cook "	RO	164	144
—	The Slaughter House	RO	164	145
—	Study of an Angel	RO	166	146
—	Christ on the Cross	RO	166	147
—	Study of a Head of Christ	RO	168	146
—	Head of Christ	RO	169	149
—	Study of Christ	RO	170	150
—	Christ and the Samaritan Woman at the Well	RO	170	151
—	The Accountant	RO	172	152
—	Portrait of Rembrandt's Brother	RO	172	153
—	Portrait of a Lady	RO	174	154
—	Portrait of a Man	RO	174	155
—	The good Samaritan	I	36	30
—	The Artist's Wife	I	38	31
—	Pilate washing his Hands	I	39	32
—	Saskia as a Bride	I	41	33
—	A young Girl	II	54	29
—	Portrait of the Artist	II	56	30
—	Portrait of a Boy	II	56	31
—	The Woman taken in Adultery	II	58	32
—	A Pilgrim Praying	III	48	29

		Catalogues	Pages	N ^o
REMBRANDT VAN RYN.	— The Standard-Bearer. . . .	III	42	30
—	— Saint Francis at his Devotions.	III	43	31
—	— Minerva reading.	III	44	32
—	— The Evangelist.	IV	40	33
—	— Portrait of Rembrandt's Mother.	V	45	37
—	— Portrait of Rembrandt's Father.	V	46	38
—	— Portrait of Rembrandt's Wife Saskia.	V	48	39
—	— Study of an old Man	V	49	40
—	— Portrait of a young Man. . .	V	50	41
—	— Portrait of an old Man . . .	VI	36	28
—	— Portrait of an old Lady . . .	VI	38	29
—	— Head of Christ	VII	40	33
—	— Bust-Portrait of a young Man (Titus?)	VII	40	34
—	— A Sibyl	VIII	40	31
—	— The Wife of the Painter, as Bellona.	VIII	42	32
—	— The Father of the Artist. . .	VIII	43	33
—	— Bust of a Jewish Philosopher. .	IX	36	27
—	— Portrait of the Artist's Sister. .	X	38	29
—	— Portrait of the Artist	X	38	30
—	— Rembrandt in a brown Coat. .	XI	30	24
—	— Portrait of a Man with close-cropped Hair.	XI	31	25
—	— A Man with a pointed Beard, a wide Cap and a gold Chain .	XI	32	26
—	— Old Man with a gray Beard, wearing à Turban.	XI	32	27
—	— Portrait of an elderly Man with a pointed gray Beard. .	XI	34	28
—	— Portrait of a Man with a Scarf. .	XI	35	29
—	— A young Girl looking down. .	XI	36	30
—	— Rembrandt's Mother in a black Hood	XI	36	31
—	— The Consul Fabius Maximus .	XII	30	18
—	— Man cutting a Pen	XII	32	19
—	— The Resurrection of Lazarus. .	XII	34	20
—	— Woman with an Eastern Head-Dress	XII	36	21

		Catalogues	Pages	N.
REMBRANDT VAN RYN.—	Portrait of a Man holding a			
	Stick	XII	33	22
—	The young Samson	XII	40	23
REYNOLDS (Sir JOSHUA).—	Portrait of the Hon.			
	Mrs. Hennessy	RC	324	296
—	Portrait of Mrs. Morris	RC	326	297
—	Portrait of Mrs. Taylor	RC	326	298
—	Judge Dunning and his			
	Sister	I	103	93
—	Lord and Lady Went-			
	worth	I	110	94
—	Resignation	I	110	95
—	Portrait of a young Lady	I	112	96
—	Portrait of Ketty Fisher	I	112	97
—	Lord Mulgrave as a			
	Child	II	104	88
—	Lady Smith and her Chil-			
	dren	II	106	89
—	Portrait of Lady Anst-			
	truther	II	107	90
—	Portrait of Lady Camp-			
	bell	II	108	91
—	Portrait of a Lady	II	110	92
—	" Le Chapeau Noir "	II	110	93
—	Portrait of Francis, tenth			
	Earl of Huntington	III	120	92
—	Portrait of the Bishop of			
	Rochester	III	120	93
—	Portrait of Lady Louisa			
	Connelly	III	122	94
—	The little Flower Girl	IV	103	92
—	The Virgin, the Infant			
	Christ and St. John	IV	110	93
—	Portrait of Mrs. Barnard.			
	Wife of Dr. Barnard	IV	110	94
—	Portrait of Mrs. Nesbitt as			
	" Circe "	IV	112	95
—	Portrait of Mrs. Barnard	IV	112	96
—	Portrait of Mrs. Bruden-			
	nell, Grandmother of the			
	late Earl of Cardigan	V	112	93
—	Portrait of Mrs. Damer	V	112	94
—	Portrait of Lady Sondes	V	114	95

		Catalogues	Pages	N ^{os}
REYNOLDS (SIR JOSHUA). —	Venus and Cupid. . . .	V	116	96
—	Portrait of a Gentleman.	VII	106	91
—	Portrait of Miss Emily Wynyard.	VII	108	92
—	Portrait of Mrs. Hales. .	VII.	108	93
—	Portrait of Mary Wharton afterwards Mrs. Garland	VII	110	94
—	Portrait of Sedgwick . .	VII	110	95
—	Portrait of Frances, Countess of Clermont . . .	VIII	114	92
—	Portrait of General Stringer Lawrence	VIII	114	93
—	Portrait of the Marquis of Granby	IX	112	90
—	Portrait of the Artist. .	IX	112	91
—	Portrait of Mrs. Collier, as « Lesbia » or « Celia lamenting her Sparrow »	IX	114	92
—	Portrait of Lady Carysfort	IX	114	93
—	Portrait of Lady M. Somerset as a Child . .	IX	116	94
—	Portrait of Miss Charlotte Hunter, Daughter of Thomas Orby Hunter.	IX	116	95
—	Portrait of Mrs. Schindlerin	X	116	94
—	Portrait of Miss Montgomerrie, first Wife of Robert Laughlen Esq., of Glasgow	X	116	95
—	Portrait of Mr. Barwell and his Son	XII	142	94
RIBERA (JUSEPE DE). —	See SPAGNOLETTA			
RIGAUD (HYACINTHE). —	Portrait of Madame de Clermont-Tonnerre	II	83	70
—	Portrait of Madame Elisabeth de Gouix, Wife of the Artist	V	100	83
ROBUSTI (JACOPO). —	See TINTORETTO.			
ROMNEY (GEORGE). —	Young Lady reading.	RC	328	209
—	Portrait of a Boy.	RC	328	300
—	Lady Hamilton	I	106	92

		Catalogues	Pages	N ^o
RONNEY (GEORGE).	Portrait of Lady Thornhill, Wife of Sir Thomas Thornhill Bart.	II	112	94
—	Portrait of Mrs. Harriet Greer, nee d'Oyly	II	112	95
—	Portrait of Maria Pelham Car- leton	II	114	96
—	Portrait of Mrs. Charlotte Ste- phen Williams.	II	114	97
—	Portrait of Miss Eleanor Gordon	III	124	96
—	Portrait of a Lady	III	124	97
—	Portrait of Mrs. Elizabeth Chafyn Grove.	IV	114	97
—	Portrait of Mrs. Tickell. . . .	IV	115	98
—	Portrait of Mrs. Farrer. . . .	IV	116	99
—	Portrait of Lady Carruthers. .	IV	118	100
—	Portrait of Mrs. Sarah Trimmer	V	116	97
—	Portrait of Sir F. Cooper. . .	V	118	98
—	Portrait of Lieut.-Col. John Parker	V	118	99
—	Portrait of Mrs. Grove	V	120	100
—	Portrait of Captain Burton . .	VI	120	100
—	Portrait of Mary Pemberton. .	VII	112	96
—	Portrait of Mrs. Morton Pitt and her Daughter Sophia Margaret	VII	112	97
—	Portrait of Melesina Chenevix, Mrs. Trench.	VII	113	98
—	Portrait of Lady Hamilton as "Contemplation"	VII	114	99
—	Portrait of Miss Maria Faguiani, afterwards Marchioness of Hertford	VIII	116	94
—	Portrait of a Boy	VIII	116	95
—	Portrait of Lady Augusta Mur- ray and her infant Son . . .	VIII	118	96
—	Portrait of Lady Hamilton . .	VIII	119	97
—	Little Girl holding Flowers. .	VIII	120	98
—	Portrait of Lady Milner . . .	IX	118	96
—	Portrait of Sir Archibald Campbell	IX	119	97
—	Portrait of a Gentleman . . .	IX	120	98
—	Portrait of Mrs. Long	IX	122	99
—	Portrait of Master George Cum- berland	IX	122	100
—	Portrait of Mrs. Blair	X	113	96

	Catalogues	Pages	N ^o
ROMNEY (GEORGE). — Cupid and Psyche	X	119	97
— — Lady Hamilton as Ariadne . .	X	120	98
— — Portrait of Miss Gore, afterwards Duchess of Inverness .	X	122	99
— — Portrait of Miss Tighe	XI	120	98
— — Portrait of William Petrie Esq.	XI	120	99
— — Portrait of Mrs. Mingay . . .	XII	144	95
— — Portrait of Mrs. Charnock . .	XII	144	96
— — The three Gosling Children. .	XII	146	97
— — Portrait of Colin Dunlop of Carmyle	XII	147	98
— — Portrait of Mrs. Clark	XII	148	99
— — Portrait of Richard Brinsley Sheridan	XII	150	100
ROSELLI (COSIMO). — The Virgin, the Infant Christ, St. Joseph, and St. John. .	V	86	73
RUBENS (PETER PAUL). — Meleager and Atalanta . .	RC	176	156
— — Saint Sebastian	RC	176	157
— — Lot and his Daughters	RC	178	158
— — Two Cherubs holding a Garland of Fruit	RC	179	159
— — An Allegorical Subject.	RC	180	160
— — The Miraculous Cross.	RC	182	161
— — The Baptism of Constantine . . .	RC	182	162
— — The Triumph of Religion.	RC	184	163
— — The Martyrdom of Saint Liévin. .	RC	184	164
— — A Monk praying.	RC	186	165
— — Virgin and Child	RC	186	166
— — Portrait of Frederic Marselaer . .	RC	188	167
— — Portrait of the Emperor Mathias .	RC	188	168
— — Heads of two Apostles.	RC	190	169
— — Head of an old Man	I	42	34
— — The Holy Family	I	44	35
— — Christ on the Cross during the Eclipse	I	45	36
— — Neptune and Cybele	I	46	37
— — St. Catherine's Mystic Marriage. .	I	48	38
— — Portrait of the Artist's Brother . .	I	48	39
— — The Virgin and Child	II	39	33
— — Arion rescued by the Dolphins . .	II	40	34
— — St. Michael driving down the Demons	III	46	33
— — The Death of Dido	III	46	34

		Catalogues	Pages	N ^o
RUBENS (PETER PAUL). —	Saint James.	III	48	35
—	Saint Andrew.	III	48	36
—	Venus and Cupid.	IV	36	36
—	The Marriage of St. Catherine, in the Presence of numerous Saints	IV	38	31
—	Christ triumphant over Sin, Death, and the Grave.	IV	38	32
—	Portrait of a Gentleman	V	52	42
—	Portrait of a Gentleman	V	52	43
—	Sketch for the Ceiling of the Cha- pel of Whitehall.	V	54	44
—	St. Peter and St. Paul.	V	54	45
—	Portrait of Elizabeth Brant, Ruben's first Wife.	VI	39	36
—	Portrait of the Chevalier Corneille de Lantschot	VI	40	31
—	The Holy Family	VI	42	32
—	Time disclosing religious Truth. .	VI	43	33
—	The Triumph of the Christian Religion over Paganism and Ido- latry	VI	44	34
—	The Assumption of the Virgin. . .	VI	46	35
—	Portrait of the Archduke Ferdinand, Cardinal-Infant of Spain, Gover- nor of the Netherlands.	VII	42	35
—	Bull-Hunt.	VII	43	36
—	Meleager presenting the Head of the Calydonian Bear to Atalanta. .	VII	44	37
—	Christ delivering the Keys to St. Peter.	VII	46	38
—	The Conversion of St. Paul. . . .	VII	48	39
—	Portrait of a young Genoese Gen- tleman	VIII	44	34
—	Achilles discovered among the Daughters of Lycomedes. . . .	VIII	46	35
—	The Death of Achilles	VIII	46	36
—	The Descent from the Cross . . .	VIII	48	37
—	Portrait of a young Gentleman. . .	IX	37	23
—	The Holy Family	IX	38	29
—	The Child Christ	X	39	31
—	Portrait of a Rector of the Univer- sity of Louvain	XI	38	33

		Catalogues	Pages	N°
RUBENS (P. P.) and SNYDERS (FRANS). — The Adventure of Philopoemen. . .		XI	38	32
RUISDAEL (JACOB VAN). — A Forest Scene.		RC	190	170
— — Hilly Landscape.		RC	192	171
— — A View near the Dunes. . . .		RC	192	172
— — River in the Forest.		RC	194	173
— — A View on a River in Holland		RC	194	174
— — Wooded Landscape		RC	196	175
— — A River Scene.		RC	196	176
— — A Cottage and Corn-Field. . .		RC	198	177
— — A Wood near the Water's Edge.		RC	198	178
— — The Forest by the River. . . .		RC	200	179
— — The Vista, or Charcoal-Burners.		RC	200	180
— — A Forest Scene		RC	202	181
— — Quay at Amsterdam		RC	203	182
— — A Winter Scene.		RC	204	183
— — Bleaching Ground near Harlem. .		RC	206	184
— — A grand Sea Piece.		RC	206	185
— — A Waterfall.		RC	208	186
— — « Le Château fort . . » . . .		RC	208	187
— — A Waterfall.		RC	210	188
— — Landscape		RC	210	189
— — Mountainous Landscape		I	50	40
— — A Cascade		I	50	41
— — A Forest Scene with Cascade. .		II	42	35
— — A woody and mountainous Landscape		II	42	36
— — A Winter Scene		II	44	37
— — The Entrance to a Village . .		II	44	38
— — A Waterfall		II	46	39
— — The Village on the Hill. . . .		III	50	37
— — A Fresh Gale		III	50	38
— — The Ruins		III	52	39
— — A Rocky River Scene		IV	41	34
— — Mountainous Landscape		IV	42	35
— — Forest Scene		IV	44	36
— — Woody Landscape.		IV	45	37
— — Woody Landscape.		V	56	46
— — Landscape		V	56	47
— — Forest Scene.		V	58	48

		Catalogues	Pages	N ^o
RUISDAEL (JACOB VAN).	— A Waterfall	VI	46	36
—	— Edge of a Wood	VI	48	37
—	— " Le Ravin "	VI	48	38
—	— View on the Coast of Sche- veningen	VI	50	39
—	— Bleaching Grounds	VII	49	40
—	— Landscape with Houses	VII	50	41
—	— The Pool in the Wood	VIII	50	38
—	— Stag-Hunt	VIII	50	39
—	— " Le Marais "	VIII	52	40
—	— The Cornfields	IX	40	30
—	— Rustic Landscape	IX	41	31
—	— Woody Landscape	IX	42	32
—	— A Waterfall	X	40	32
—	— Landscape with Cornfields	X	42	33
—	— Woody Landscape	X	42	34
—	— A Landscape	XI	40	34
—	— A Water Fall in a Forest	XI	40	35
—	— The Ruins	XII	41	24
RUYSDAEL (SALOMON VAN).	— The Ferry Boat	RC	212	190
—	— The River Meuse	RC	212	191
—	— River Scene	RC	214	192
—	— The Ferry Boat	RC	214	193
—	— Landscape with Gentlemen on horse-back	I	52	42
—	— A frozen River	II	46	40
—	— Landscape with Figures and Animals	III	54	40
—	— River Scene with Ferry Boat	III	54	41
—	— Halt at the Village Inn	IV	46	38
—	— Landscape and Animals	V	58	49
—	— River Scene	VI	52	40
—	— River Scene	VI	52	41
—	— A woody River Scene	VII	52	42
—	— River Scene with Ferry Boat	VII	52	43
—	— River Scene with Boats and Ducks	VIII	54	41
—	— The Castle by the River	VIII	54	42
—	— River Scene, with Cows and Boats	X	44	35
—	— A River Scene, with Boats	X	44	36
—	— River Scene	XI	42	36
—	— Banks of the Meuse	XII	42	25

S

SAUVAGE (M.). — Autumn.	I	92	79
SHÉE (SIR MARTIN A.). — Portrait of Mrs. Norton. .	III	122	95
SICIOLANTE (GIROLAMO) DA SERMONETA. — Portrait of Francis II (Colonna), Son of Stephen Colonna.	IX	72	57
SLINGELANDT (PIETER VAN). — A Kitchen Interior. .	XI	44	38
— — — Family Portrait.	XI	44	39
SNYDERS (FRANS). — Stag-Hunt.	I	56	46
— — — The Stag-Hunt.	II	48	41
— — — The Bear Fight.	IV	48	39
— — — Still Life.	XI	42	37
SNYDERS (F.) and RUBENS (P. P.). — The Adven- ture of Philopoemen.	XI	38	32
SOLARIO (ANDREA DA). — The Virgin with the Infant Christ and two Angels. .	VI	82	68
— — — Virgin and Child, with Do- nors.	X	70	58
SPAGNOLETTA (JUSEPE DE RIBERA, called). — Virgin and Child.	III	100	76
STARK (JAMES). — Woody Landscape.	VII	116	100
STEEN (JAN). — Moses striking the Rock.	RC	216	194
— — — Samson and Delilah.	RC	216	195
— — — The Siesta.	RC	218	196
— — — The Bed Chamber.	RC	218	197
— — — A Candle Light Scene.	I	52	43
— — — St. Nicolas Day.	I	54	44
— — — The Skittle Ground.	I	54	45
— — — The Guitar Lesson.	III	56	42
— — — The Artist's Family.	III	56	43
— — — The Drained Cask.	III	58	44
— — — « La Mauvaise Ménagère »	III	58	45
— — — Interior of a Village Inn.	IV	48	40
— — — Blowing hot and cold.	V	60	50
— — — Boors quarrelling at an Inn.	V	60	51
— — — A merry musical Party.	V	62	52
— — — The Family of the Artist.	V	62	53
— — — Ahasuerus and Esther.	V	64	54
— — — Grace before Meat.	VI	54	42
— — — Twelfth-Night.	VII	54	44
— — — A Village Festival.	IX	44	33

		Catalogues	Pages	N ^o
STEEN (JAN). —	The Egg Feast.	IX	44	34
— —	Interior with Figures	IX	46	35
— —	The Love-sick Lady	IX	46	36
— —	The Peasant and Satyr	X	46	37
— —	The Marriage in Cana.	X	46	38
— —	Backgammon Players.	XI	46	40
— —	Interior of a Tavern. (Jan Steen and his Master Craesbeeck)	XI	46	41
— —	A Lady at the Harpsichord.	XI	48	42
— —	Anthony and Cleopatra	XII	44	26
STREETES (W.). —	Portrait of Henry VIII	VIII	123	100

T

TENIERS (DAVID), THE YOUNGER. —	A Flemish Feast	RC	220	198
— — —	A Kermess.	RC	220	199
— — —	Landscape	RC	222	200
— — —	The Archers	RC	222	201
— — —	Tavern Scene	RC	224	202
— — —	Rustic Scene.	RC	224	203
— — —	The Guard Room.	RC	226	204
— — —	Christ crowned with Thorns.	RC	226	205
— — —	Rustic Interior	RC	228	206
— — —	A Flemish Landscape	RC	228	207
— — —	Landscape with Figures.	RC	230	208
— — —	Landscape, with a Woman milking a Cow	RC	230	209
— — —	The Alchemist	I	58	47
— — —	Interior of a Cabaret.	I	58	48
— — —	The Skittle-ground	I	60	49
— — —	Interior of a Farm-House	II	48	42
— — —	Interior of a Guard Room.	II	50	43
— — —	Temptation of St. Anthony.	II	52	44
— — —	« La Rentrée de la Pêche »	II	52	45
— — —	Interior with Peasants play- ing Cards	III	60	46
— — —	Temptation of St. Anthony.	III	60	47
— — —	Interior of a Kitchen	IV	50	41
— — —	The Interior of a Chemist's Laboratory.	IV	50	42
— — —	Interior of a Village Inn.	IV	52	43

			Catalogues	Pages	N ^o
TENIERS (DAVID), THE YOUNGER. —	The Breakfast. . .		V	66	55
— — —	Landscape with Cattle and Figures		V	66	56
— — —	Landscape with Shepherds and Animals		VI	54	43
— — —	The Interior of a Guard Room		VII	54	45
— — —	A Village Scene		VII	56	46
— — —	Interior of a Butcher's Shop.		VII	56	47
— — —	The Prodigal Son		VIII	56	43
— — —	« Le Joueur de Cornemuse ».		VIII	56	44
— — —	Landscape with Figures and a Cow.		VIII	58	45
— — —	Landscape with Figures.		VIII	58	46
— — —	Interior of a Guard Room.		IX	50	40
— — —	The Card-Players.		X	48	39
— — —	« Le Vieillard »		X	48	40
— — —	Boors playing with Dice.		XI	48	43
— — —	Kermesse		XII	46	27
TENIERS (D.) and DE HEEM (JAN-DAVID). —	The In- terior of a Kitchen.		I	60	50
TENIERS (D.) and KESSEL (JAN VAN). —	Anthony Mon- cada elected by the States-Gener- al Commander-in-Chief.		IX	48	37
— — —	and KESSEL (JAN VAN). — Anthony Moncada repulses Cabrera.		IX	48	38
— — —	and KESSEL (JAN VAN). — Anthony Moncada supreme Arbiter of Peace and War.		IX	50	39
TERBOCH (GERARD). —	The Music Lesson		RC	232	210
— — —	The Glass of Lemonade.		RC	232	211
— — —	A Lady at her Toilet		RC	234	212
— — —	The Toilet.		RC	234	213
— — —	The Despatch.		RC	236	214
— — —	The Messenger.		RC	236	215
— — —	The Seamstress.		RC	238	216
— — —	« Lecture interrompue ».		RC	238	217
— — —	The Burgomaster.		RC	240	218
— — —	The Concert		RC	240	219
— — —	Portrait of a Gentleman.		RC	242	220
— — —	Portrait of van Goyen.		RC	242	221
— — —	The Lovers.		II	54	46
— — —	Drinking the King's Health		II	54	47

		Catalogues	Pages	N ^o
TERBOCH (GERARD). —	Portrait of a Lady	IV	52	44
— —	A Lady washing her Hands	V	68	57
— —	Portrait of a Lady.	VI	56	44
— —	Portrait of a Dutch Lady	VII	58	48
— —	Portrait of a Dutch Gentleman.	VII	58	49
— —	Interior of a Cabaret	VII	60	50
— —	Portrait of a Burgomaster.	VIII	60	47
— —	Portrait of an elderly Lady	IX	52	41
— —	A Lady and Child.	XI	50	44
THEOTOKOPOULI (DOMENICO). —	See GRECO (EL.)			
TIEPOLO (GIOVANNI BATTISTA). —	The Procession to			
	Calvary	RC	282	256
— —	The Crucifixion on Mount Calvary.	RC	282	257
— —	The last Supper	RC	284	258
— —	The Virgin and Child with Angels.	RC	284	259
— —	The Martyrdom of St. Agatha.	IV	68	58
— —	The Woman taken in Adultery	VIII	80	64
— —	Christ healing the Sick	VIII	80	65
— —	Jesus healing the blind Man.	XI	84	71
— —	The Baptism of Christ.	XI	84	72
— —	The Triumph of Amphitrite.	XII	82	54
— —	Juno and Selene.	XII	84	55
— —	Bacchus and Ariadne.	XII	86	56
— —	Rinaldo and Armida I	XII	88	57
— —	Rinaldo and Armida II	XII	90	58
— —	Rinaldo and Armida III	XII	92	59
— —	Rinaldo and Armida IV.	XII	94	60
— —	The Trojan Horse.	XII	96	61
— —	The Madonna of Mount Carmel.	XII	98	62
— —	Alexander and Campaspe in the			
	Studio of Apelles	XII	100	63
— —	Aurora (A Fresco)	XII	100	64
TINTORETTO (JACOPO ROBUSTI, called). —	An Admiral			
	of the Contarini Family.	RC	280	255
— —	Portrait of a Venetian Nobleman.	I	82	69
— —	The Annunciation	IV	70	59
— —	Portrait of a Sculptor	IV	70	60
— —	Portrait of the Doge Hier. Prioli.	VII	74	61
— —	Portrait of Melchior Michael, Pro-			
	curator of St. Mark, Admiral of			
	the Venetian Fleet.	X	70	57
— —	Ecce Homo	XII	76	51
— —	Portrait of a Man	XII	78	52

		Catalogues	Pages	N ^o
TITIAN (TIZIANO VECELLIO, called). — Diana surprised by Actaeon	I	82	70	
— — Danaë.	II	68	58	
— — Portrait of Antonio Grimani. . .	VII	76	63	
— — The Holy Family	VII	76	64	
— — Portrait of a Venetian Noble. .	XI	86	73	
— — The Virgin, the Infant Jesus, and the Magdalen.	XII	102	65	
TOCQUÉ (LOUIS). — Portrait of a young Lady. . . .	VII	86	73	
TOL (DOMINIK VAN). — The Doctor	VIII	60	48	
TOURNIÈRES (ROBERT). — Portrait of Mademoiselle Desmatins	VI	96	78	
— — Portrait of a young Lady.	VIII	94	76	
— — Portrait of a French No- bleman	X	90	74	
TRINQUESSE (J.). — A Love Scene.	I	94	80	
TURNER (JOSEPH-M.-W.). — Ancient Italy	I	114	98	
— — The Lake of Thun.	II	116	98	
— — Off Dover.	II	116	99	
— — The Deluge	III	126	98	
— — Queen Mab's Grotto	III	126	99	
— — Rockets and Blue Lights (Clo- se at Hand) to warn Steam- boats off Shoal Water . .	III	128	100	
— — Glaucus and Scylla	VIII	122	99	
— — The Burning of the Houses of Parliament, October 16. 1834.	XI	122	100	

U

UTRECHT (ADRIAEN VAN). — Interior of a Larder. . .	V	68	58	
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V

VALCKERT (WARNARD VAN). — Portrait of a Burgo- master	IX	52	42	
VANUCCI (PIETRO). — See PERUGINO				
VECELLIO (TIZIANO). — See TITIAN				

			Catalogues	Pages	N°
VELAZQUEZ (DON DIEGO DE SILVA Y). —	Philip IV,				
	King of Spain.	II	70	59	
	Portrait of Philip IV of Spain	IV	72	62	
—	Still Life	VII	74	62	
—	Philippe IV, King of Spain.	XI	87	74	
—	Still Life	XII	102	66	
—	Philip IV's Stag-Hunt . . .	XII	104	67	
VELDE (ADRIAEN VAN DE). —	Landscape with Animals	RC	248	226	
—	Landscape with Animals.	I	62	51	
—	The Gun-shot	I	62	52	
—	Maternal Occupation . .	III	62	48	
—	" Le Manège „	V	70	59	
—	Sheep in a Landscape. . .	VI	58	46	
—	" Le Passage du Gué „ .	VII	60	51	
—	Figures and Animals in a Landscape.	IX	54	43	
VELDE (WILLEM VAN DE). —	A Calm with a Fleet at Anchor.	RC	244	222	
—	Dutch Fleet in a Calm.	RC	244	223	
—	A Fleet preparing to sail during calm Weather. . .	II	56	48	
—	A Calm.	II	56	49	
—	The Coast of Scheve- ningen	II	58	50	
—	Calm Sea.	III	62	49	
—	Sea View, during calm Weather	IV	54	45	
—	Vessels in a Calm. . .	V	70	60	
—	A Calm.	V	72	61	
—	A Storm at Sea	V	72	62	
—	Sea Shore.	VI	58	47	
—	A large Sea Piece . . .	VII	62	52	
—	Sea View off the Dutch Coast.	IX	54	44	
—	A View on the Dutch Coast, during a Calm.	X	50	41	
—	A Sea View, during a Calm.	X	50	42	
VENETIAN SCHOOL. —	Portrait of a young Man . . .	IV	72	61	
—	Portrait of a Venetian Lady. .	IX	72	58	
VENETO (BARTOLOMEO). —	Portrait of a Geometrician	X	56	45	
—	Portrait of a Man	XII	105	68	
—	Portrait of a Man	XII	106	69	

		Catalogues	Pages	N ^o
VERONESE (PAOLO CALIARI, called). —	The Punishment of Actæon.	VI	70	56
— — —	Portrait of Count Joseph da Porta of Vicenza with his Son	XII	54	33
— — —	The Virgin and Child with SS. Catherine of Alexandria and Lucy.	XII	56	34
— — —	The City of Venice ado- ring the Virgin and Child.	XII	56	35
VERSPRONCK (JOHANNES CORNELISZ). —	Portrait of a Gentleman.	V	74	63
— — —	Portrait of a young Lady.	VI	60	48
— — —	Portrait of a Gentleman.	VI	60	49
VESTIER (ANTOINE). —	Portrait of Madame Adelaïde Scot, Baronne de Clitourp.	IV	84	73
— — —	Portrait of the Princesse Louise de Polignac.	VI	96	79
— — —	Portrait of a young Lady.	VII	88	74
VIGÉE-LEBRUN (M ^{me} MARIE-LOUISE-ÉLIZABETH). —	Por- trait of Madame Elizabeth de France	II	76	64
— — —	Portrait of Madame Vestris.	IV	86	74
— — —	Portrait of the Artist	VII	88	75
— — —	Portrait of the Artist	VIII	94	77
— — —	Portrait of Mrs. Chinnery.	IX	90	72
— — —	Portrait of a Lady	X	90	75
— — —	Portrait of the Artist	XI	106	87
— — —	Portrait of the Artist's Daughter.	XII	114	75
VOS (CORNELIUS DE). —	Portrait of a Lady and her three Children.	RC	246	224
— — —	Portrait of a Bourbon Princess.	RC	246	225
— — —	Portraits of a Lady and a Gentleman.	VIII	62	49
— — —	Portrait of a Lady	XI	50	45
— — —	Portrait of a Lady with her Child.	XII	48	28

W

WATTEAU (ANTOINE). —	The Guitar Player.	RC	304	278
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		Catalogues	Pages	N°
WATTEAU (ANTOINI).	Children at Play.	I	94	31
—	" Le Bal Champêtre "	I	96	32
—	Ceres (Summer)	II	34	71
—	" Fête Champêtre "	II	36	72
—	" La Conversation "	III	103	33
—	Portrait of a young Lady . .	IV	36	75
—	" L'Île de Cythère "	V	102	34
—	Portrait of Mademoiselle Haranger, Sister of the Abbé Haranger	VI	93	30
—	Portrait of the Abbé Haranger, Friend and Executor of the Artist.	VI	93	31
—	" La Troupe Italienne " . .	IX	92	73
—	" La Récréation Champêtre " .	IX	92	74
—	" La Promenade "	X	92	76
—	" La Lorgneuse "	X	92	77
WEENIX (JAN-BAPTIST).	— Goose attacked by a Dog. .	V	74	64
—	— The hard Bargain.	VI	56	45
WEYDEN (ROGIER VAN DER).	— Virgin and Child.	III	73	63
—	— The Descent from the Cross (Triptych)	X	52	43
WHEATLEY (FRANCIS).	— A Visit to the Farm.	I	116	99
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WOUWERMAN (PHILIPS).	— " Départ pour la Chasse " .	RC	246	227
—	— " Les Quartiers des Vivandiers " .	RC	250	228
—	— Grooms watering Horses. . . .	RC	250	229
—	— " Les Bords du Rhin "	RC	252	230
—	— " La Fontaine des Chasseurs " .	RC	252	231
—	— Departure for the Chase	RC	254	232
—	— The Farrier's Shop	I	64	53
—	— A Battle.	I	64	54
—	— An Engagement of Cavalry. . .	II	59	51
—	— Sacking of a Village.	II	60	52
—	— " La Partie de Chasse "	III	64	50
—	— Cavaliers at a Sutler's Booth . .	III	64	51

		Catalogues	Pages	N ^o
WOUWERMAN (PHILIPS). — « Le Manège »		III	66	52
— — A Hawking Party		III	66	53
— — Travellers halting at a country Inn.		III	68	54
— — « La Baraque des Pêcheurs »		III	68	55
— — Departure for the Chase		IV	54	46
— — « Le Défilé de Cavalerie »		IV	56	47
— — « La Buvette des Dames »		IV	56	48
— — Landscape with Figures and Animals		IV	58	49
— — Camp Scene.		V	76	65
— — View of the Dunes in Holland.		VI	62	50
— — « L'Écurie flamande »		VI	62	51
— — A Winter Scene.		VIII	62	50
— — « Le Trompette »		X	54	44
— — Horsemen before a Canteen Tent.		XI	52	46
— — Tilting at the Ring.		XI	52	47
— — Fishermen on a Beach		XI	54	48
WYNANTS (JAN). — A Sportsman shooting at Game.		RC	254	233
— — A Landscape		RC	256	234
— — « Chasse au Faucon »		RC	256	235
— — The Artist drawing from Nature.		RC	258	236
— — The rising Road.		RC	258	237
— — Landscape		I	66	55
— — Landscape with Figures and Ani- mals		II	62	54
— — Landscape.		V	76	66
— — « L'Arbre Dépouillé » (The leafless Tree).		XI	54	49

Z

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